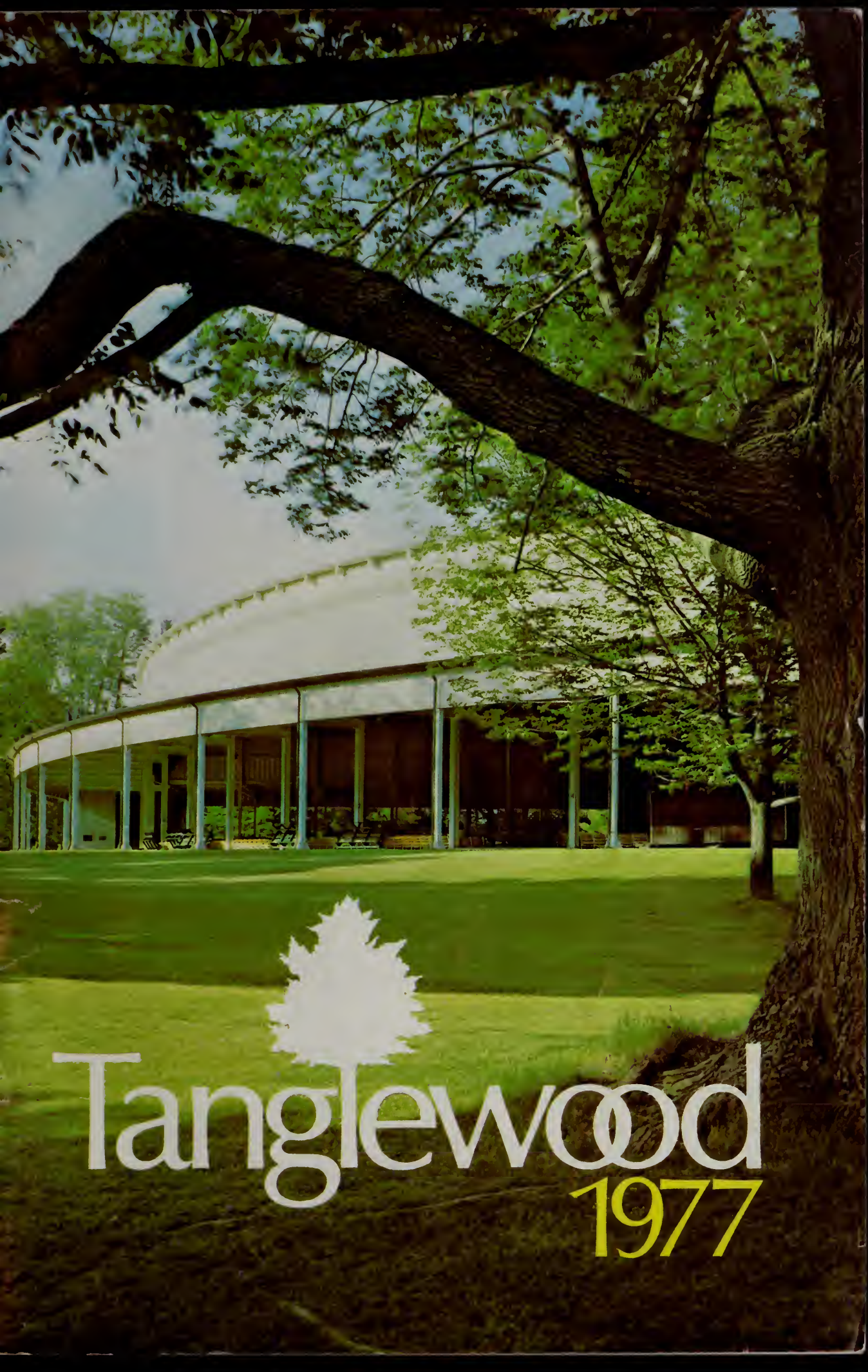


Tanglewood

1977



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Ninety-Sixth Season 1976-1977

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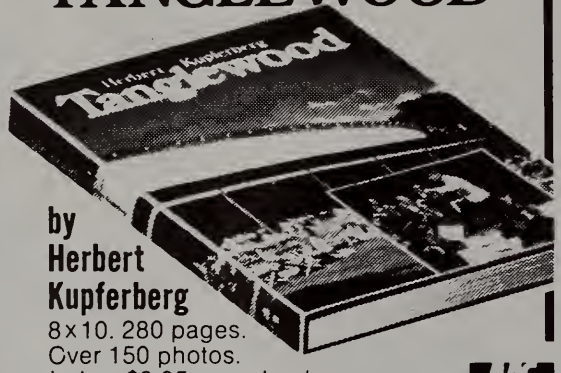
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Tanglewood

In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Foxhollow School). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries,* a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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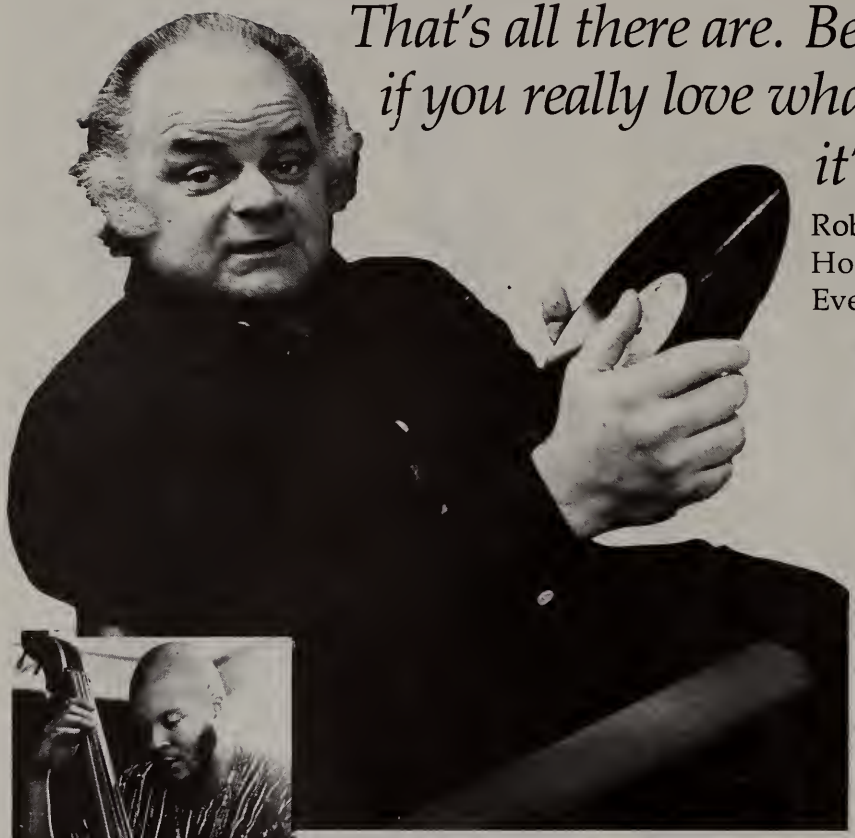
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark*, and de Falla's *Three-cornered Hat*, and, on the New World Records label, Griffes's *Songs of Fiona McLeod*. Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste*, Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Session's *When Lilac's Last in the Dooryard Bloom'd* on New World Records.

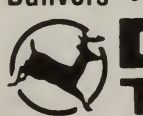
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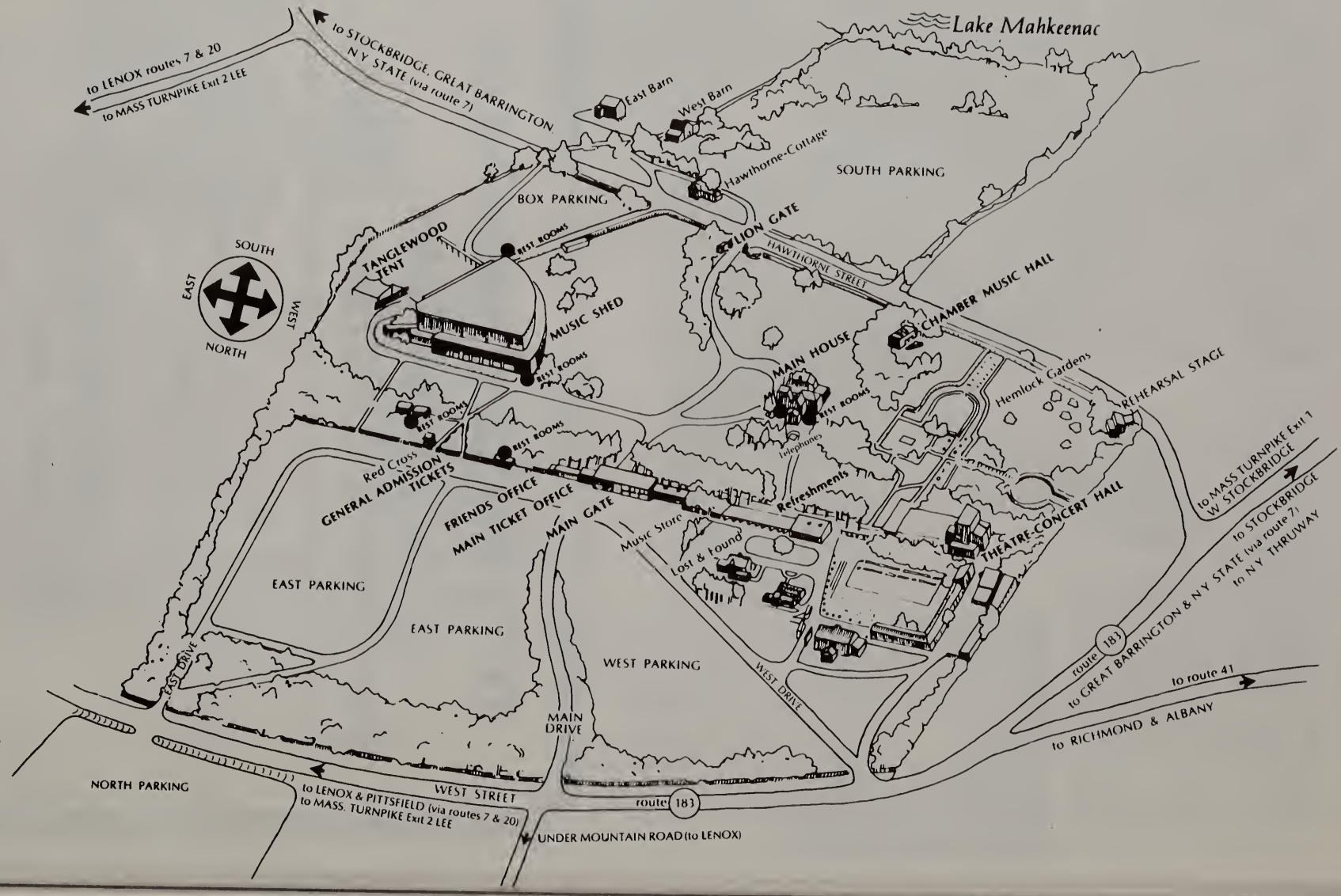


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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.



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strings
Walter Eisenberg, *violin*
Madeline Foley, *chamber music*
*Gerald Gelbloom, *violin*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
*Robert Karol, *viola*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
Kenneth Sarch, *violin*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Edith Stearns
Fredrik Wanger

organ
George Faxon
Jack Fisher
Max Miller

harpsichord
Joseph Payne

voice
Eunice Alberts, *contralto*
Germaine Arosa, *diction*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
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*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavaloski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
*Rolf Smedvig, *trumpet*
*David Ohanian, *French horn*
*Norman Bolter, *trombone*
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Weekend Prelude

Pinchas Zukerman, violin
Eugenia Zukerman, flute
Jules Eskin, cello
John Gibbons, harpsichord

Friday, 8 July at 7

C.P.E. BACH Trio in A major
Allegro
Adagio
Allegro

HOFFMEISTER Duo for Violin and Flute
Allegro
Romance
Allegro

TELEMANN Trio Sonata in A minor
Largo
Vivace
Affettuoso
Allegro

The harpsichord used in this performance was made by Carl Fudge.



First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Roland Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Acting Principal
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
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Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977



The Serge Koussevitzky Memorial Concert

Friday, 8 July at 9

LEONARD BERNSTEIN, conductor

BACH *Magnificat,* BWV 243

Magnificat anima mea Dominum
Et exsultavit spiritus meus
Quia respexit humilitatem
Omnes generationes
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes implevit bonis
Suscepit Israel
Sicut locutus est
Gloria Patri

BENITA VALENTE, soprano
GWENDOLYN KILLEBREW, mezzo-soprano
DANIEL COLLINS, countertenor
KENNETH RIEGEL, tenor
JOHN CHEEK, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

INTERMISSION

HAYDN *Missa in angustiis* (Nelson Mass)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

BENITA VALENTE, soprano
GWENDOLYN KILLEBREW, mezzo-soprano
KENNETH RIEGEL, tenor
JOHN CHEEK, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.
Baldwin piano
The harpsichord used in this evening's performance was built by Carl Fudge.
The positive organ has been provided by the Andover Organ Company.

Notes

Johann Sebastian Bach
Magnificat, BWV 243

Johann Sebastian Bach was born on 21 March 1685 in Eisenach and died in Leipzig on 28 July 1750. The present version of the Magnificat *probably dates from about 1732 or 1733. In this performance, the solo parts Bach marks soprano II are assigned to the mezzo-soprano and those marked alto to the countertenor. Philip Morehead plays the organ and John Gibbons the harpsichord.*

The text of the *Magnificat* is taken from the Gospel according to Saint Luke (I, 46-55), to which the doxology is added. The annunciation has just taken place—"Behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name Jesus"—and the angel has told Mary that her cousin Elisabeth has also conceived (the boy to whom she will give birth is John the Baptist). Mary sets out to visit Elisabeth at her house in Juda and after the salutation to her cousin, she speaks the words of praise and thanksgiving that begin, "My soul doth magnify the Lord." Part of the Office of Vespers, in Bach's day the *Magnificat* was normally sung in German and in psalm-tone, but on high feast days it was sung in Latin and fully composed.

Most likely Bach wrote this music originally for Christmas 1723, his first in Leipzig. It was then in E flat major, slightly different in orchestration, and substantially different in shape, for it included four inserts appropriate to the season, two in German and two in Latin. On some later occasion, Bach, so to speak, normalized the *Magnificat* by removing the four numbers that bound it specifically to Christmas. He also transposed it to D major, the standard key for brilliant trumpet-and-drum music, and he added flutes to the orchestra. The *Magnificat* is extraordinary in its concision, and there is no work in which Bach's principles (or habits) of text-setting are more vividly realized.

Magnificat anima mea Dominum: all forces—three trumpets with drums, two each of flutes and oboes, strings, keyboards, bassoons to reinforce the bass, five-part chorus (in Bach's own performances, the soloists would have been members of the chorus)—are on hand for the most brilliant effect. The movement is short, but enclosing the just 45 measures of singing between orchestral *ritornelli* makes it come across as spacious and grand. Bach's choice to begin the setting of Mary's words with sopranos only is surely symbolic.

Et exsultavit spiritus meus: an aria for soprano II, accompanied by strings.

Quia respexit humilitatem and *omnes generationes:* this begins as a duet for soprano I with oboe d'amore. First they share material, but at the words *ecce enim ex hoc beatam* the soprano moves into a simpler, slightly more declamatory style. If you look at the full text on page 15, you see that in Latin, the subject, *omnes generationes,* comes at the end of the sentence. Bach takes magnificent and dramatic advantage of this syntactic feature: when the words *omnes generationes*—all generations—arrive, they do so in the voices of the full chorus. Bach gives them tidal force with his tightly piled up entrances, often with each voice coming in on a higher scale degree than the one before, with his tremendous march across key after key in hardly more than a minute's music, with his dramatic pause near the end (followed by the sound, so rare in Bach, of unaccompanied voices), and indeed by insisting that it is *omnes, omnes generationes.*

Quia fecit mihi magna: after the drama and the polyphonic swirl of *omnes generationes* comes the *Magnificat's* simplest aria, the voice accompanied only by bass instruments and keyboard.

Et misericordia: the music sways in a gentle 12/8 meter, the accompanying strings are muted, and near the end, the tenor graphically evokes the fear in *timentibus.*

Fecit potentiam: an astounding collision here of the declamatory chordal style with dazzling coloraturas (it's the tenors against everyone else at first, but each

section of the chorus gets its turn at the brilliant sixteenth-notes sooner or later.) The proud whom God scatters are disposed of in one contemptuous shout of *superbos.*

Deposuit potentes: another duet, quite militant, for all the violins in unison and the solo tenor.

Esurientes implevit bonis: in this alto aria it is not only the rich who are "sent empty away," but also the two flutes, who, in Bach's most playful bit of musical symbolism, are deprived of their final cadence.

Suscepit Israel: the three high solo voices weave a lovely and gentle imitative texture. The melody played across their serene singing by the oboes is the tune members of the Leipzig congregation would have recognized as one to which the German *Magnificat — Meine Seel' erhebt den Herrn* — was sung. You may recognize it from Mozart's *Requiem,* where the sopranos sing it on the words *Te decet hymnus.*

Sicut locutus est: a choral fugue, deliberately and satisfyingly prosaic and foursquare, in contrast to the *Suscepit Israel* just finished and the flamboyant *Gloria* to come.

Gloria Patri: the shouts of *Gloria* rise like flames (and how canny Bach is about knowing just when to bring in the trumpets and drums which we haven't heard since the end of *Fecit potentiam.*) And to end, he gives us the magnificent literalmindedness of his reading of "as it was in the beginning."

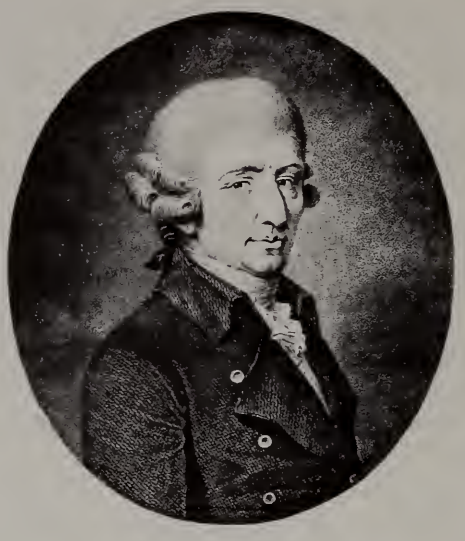
— Michael Steinberg

Chorus	Magnificat anima mea Dominim,	My soul doth magnify the Lord,
Aria (soprano II)	et exsultavit spiritus meus in Deo salutari meo,	And my spirit hath rejoiced in God my Saviour.
Aria (soprano I)	quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent	For He hath regarded the low estate of His handmaiden: for, behold, from henceforth all generations shall call me blessed.
Chorus	omnes generationes,	
Aria (bass)	quia fecit mihi magna qui potens est et sanctum nomen ejus;	For He that is mighty hath done to me great things; and holy is His name.
Duet (alto and tenor)	et misericordia ejus a progenie in progenies timentibus eum.	And His mercy is on them that fear Him from generation to generation.
Chorus	Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.	He hath shewed strength with His arm; He hath scattered the proud in the imagination of His heart.
Aria (tenor)	Deposuit potentes de sede et exaltavit humiles.	He hath put down the mighty from their seats, and exalted them of low degree.
Aria (alto)	Esurientes implevit bonis, et divites dimisit inanes.	He hath filled the hungry with good things; and the rich He hath sent empty away.
Trio (soprano I, soprano II, and alto)	Suscepit Israel puerum suum, recordatus misericordiae suae,	He hath holpen His servant Israel, in remembrance of His mercy;
Chorus	sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.	As He spake to our fathers, to Abraham, and to his seed for ever.
Chorus	Gloria Patri, et Filio, et Spiritui Sancto: sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

Notes

Joseph Haydn
Missa in angustiis

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna on 31 May 1809. He began this Mass on 10 July 1798 and completed it a little more than seven weeks later, on 31 August. He himself played the organ at the first performance at Eisenstadt on 15 September.



Joseph Haydn

Angustiis means narrow or straitened places. Haydn gave his D minor Mass of 1798 that title when he entered it into the catalogue he kept of his own works (the autograph manuscript itself simply says *Missa*) and he referred to the anxieties of war that possessed Europe during that summer. Napoleon had escaped the British naval blockade of the harbor at Toulon and was heading for Egypt. Through all of July, Admiral Nelson searched the Mediterranean for Napoleon's troopships. On 1 August he found them in the Bay of Abukir, just northeast of Alexandria, and in a two-day battle completely smashed the French fleet, a rare victory in a long and discouraging war. The news traveled slowly, by ship to Sicily, then by courier through Italy and into Austria, reaching Vienna on the day of the first performance of the *Missa* down in Eisenstadt, 30 or so miles below the capital. Nelson and the victory at Abukir then had nothing to do with the composition, but the timing was such, and the impression made by Nelson's relief for the time being of the *angustiis*, that from the beginning the work was known as the *Nelson* Mass. A few years later, Haydn was actually to meet Nelson. With Lady Hamilton—do you remember *That Hamilton Woman*, the 1941 film with Laurence Olivier and Vivien Leigh?—the great admiral visited the Esterházys at Eisenstadt in September 1800. The Haydn scholar, H.C. Robbins Landon, tells the story: "Nelson, who was a shy Englishman, asked Haydn for something to remember him by; and Haydn gave the Admiral his pen; whereupon Nelson took out his gold watch, which he had carried at Abukir, and thrust it in Haydn's hand. But Lady Hamilton would not leave Haydn's side; Haydn wrote a Cantata for her, entitled *Lines from the Battle of the Nile;* and she sang several of Haydn's songs . . . The day after, [Nelson and Lady Hamilton] heard Haydn conduct his great *Te Deum* and the *Nelson* Mass in the Church on the Hill at Eisenstadt, which had witnessed the first performance of the Mass celebrating (though neither Haydn nor Nelson then knew it) the battle of Abukir."

Haydn knew Eisenstadt well, for he had served the Esterházy family, first as Vice-Capellmeister, then as Capellmeister, for nearly thirty years. In September 1790, the 76-year old Prince Nicholas Esterházy died, his son disbanded the musical household, and Haydn, with a pension and the continuance of his Capellmeister title as a sinecure, moved to Vienna, to begin at nearly sixty years of age a glorious career as a great public figure in Europe's musical life. In the 1790's, he wrote the twelve symphonies for London, fourteen great string quartets, a half dozen amazing trios and three extraordinary piano sonatas, some lovely songs to texts in English, and, after most of his instrumental music was finished, a series of choral works including six masses and the two oratorios, *The Creation* and *The Seasons*. (All that actually takes us as far as 1802.) The masses from this most wondrously ripe time in Haydn's life were written in

consequence of his continuing association with the Esterházy family, for it was the custom of Prince Nicholas II each year to commission a mass for performance on the Sunday following the name day of his wife, Maria Josepha Hermenegild, Princess Liechtenstein-Esterházy. Beethoven's first Mass, the C major of 1807, was also written for such an occasion.

Haydn had written a number of masses earlier on, and at least one of those, the *Mariazell* Mass of 1782, is outstanding. But these six late masterpieces are something else again. The *Nelson* comes third in the series, being preceded by the *Missa in tempore belli* (Mass in Time of War) and the Mass for St. Bernard of Offida (he and the Princess almost share a name day, and in 1796 they shared a dedicatory mass), and followed by the Theresa Mass, to be performed here on Sunday afternoon, 17 July, the *Creation* Mass, and the *Windband* Mass.

Within a basic convention, the masses are as vividly differentiated as the symphonies and quartets. The *Nelson* Mass stands out at once by being in a minor key, by the forceful "military" figures that begin in trumpets and drums in the second measures, by virtue of a peculiarly mordant sonority. Haydn's orchestra here is curiously constituted: along with strings, plus bassoon to reinforce the bass line, he has only trumpets and drums, plus organ. But the organist—it was Haydn himself at the first performance—is not engaged merely in accompaniment discreetly filled out from figured bass; rather, he has much of the time a real obbligato part, and those high chords that ring through the first ten measures make a startling and brilliant effect. Later on, in the *Qui tollis* portion of the *Gloria*, the organ comments with touching pathos on the *miserere nobis* of the bass soloist and the chorus. Even during Haydn's lifetime, in 1803, Breitkopf and Härtel in Leipzig published a score of the *Nelson* Mass in which these special sounds were blotted out, that is, with the high trumpet parts taken down into a more reticent register, and with everything soloistic in the organ part reassigned to flutes, oboes, and horns. It was only in 1962 that Haydn's original text was made available again in score and began to circulate in performance. The Leipzig editors were not alone in their doubts about Haydn's scoring: Count Zinzendorf, a Viennese musical amateur who went to hundreds of concerts and operas each year and who seems to have disliked almost everything of Haydn's and Mozart's that he heard, put in his diary only that the *Nelson* Mass was "very noisy."



Admiral Lord Nelson (1758-1805)

The *Kyrie* is a highly concentrated movement with a virtuosic solo part for soprano. It is also the soprano who starts the *Gloria*, and now Haydn takes us into D major for the first time. He makes a big division at *Qui tollis*, where he brings the first slow music and opens up yet another harmonic region, B flat major. *Quoniam tu solus sanctus* returns to the opening music. It was the custom to end the *Gloria* with a fugue, and Haydn launches a joyously energetic one on *in gloria Dei Patris.*

The *Credo* starts with an allegro still faster, and the texture is the most hard and linear yet: only octaves in the orchestra's introductory measures, and the voices, as Haydn takes pains to mark

in his score, enter in canon, sopranos and tenors leading off, altos and basses singing the same music one bar later and a fifth lower. Slow music again for *Et incarnatus est* and in another new key, G major, and for the *Et resurrexit* the surprise of music in a minor key. The surprises abound, for instance, the static declamation in the voices of *Et in spiritum sanctum* with all the activity relegated to the orchestra (and the same thing, but in more remote harmonies, for the clause about the one holy Catholic and apostolic church), the entirely unexpected and touching first utterance of the words *et vitam venturi*, and the tersely energetic drive to the end.

Where Haydn's listeners would have expected the *Benedictus* to be a rather gentle movement, they must have been astonished yet again by the minor key and by the inescapable and forceful trumpets and drums: the sense of *angustiis* in this music is overwhelming, and Haydn saves for the end a shock that stuns as much today as it evidently did in 1798. (Popular anecdote long had it that these trumpets and drums were added in response to the news from Abukir, but from the dates we see that that cannot be.) As is usual in Haydn's masses, a slow *Agnus Dei* leads into a quick *Dona nobis pacem*, though one more highly charged and more intricate in texture than is Haydn's norm.

—M.S.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te; gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelistis, Deus pater omnipotens.
Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris;
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris miserere nobis;

Glory be to God on high,
and in earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, to solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris.
Amen.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, Begotten not made, Being of one substance with the Father, By whom all things were made:

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men, and for our salvation came down from heaven,

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, And was made man,

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

Et resurrexit tertia die secundam Scripturas; Et ascendit in coelum; sedet ad dexteram Patris, et iterum venturas est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus, Donimus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

And was crucified also for us under Pontius Pilate. He suffered and was buried,

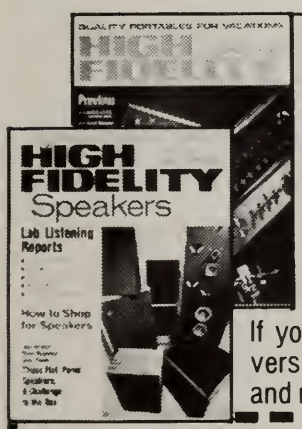
And the third day he rose again according to the Scriptures, And ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

And I believe in the Holy Ghost, The Lord and Giver of life, Who proceedeth from the Father and the Son, Who with the Father and Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead,

And the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.



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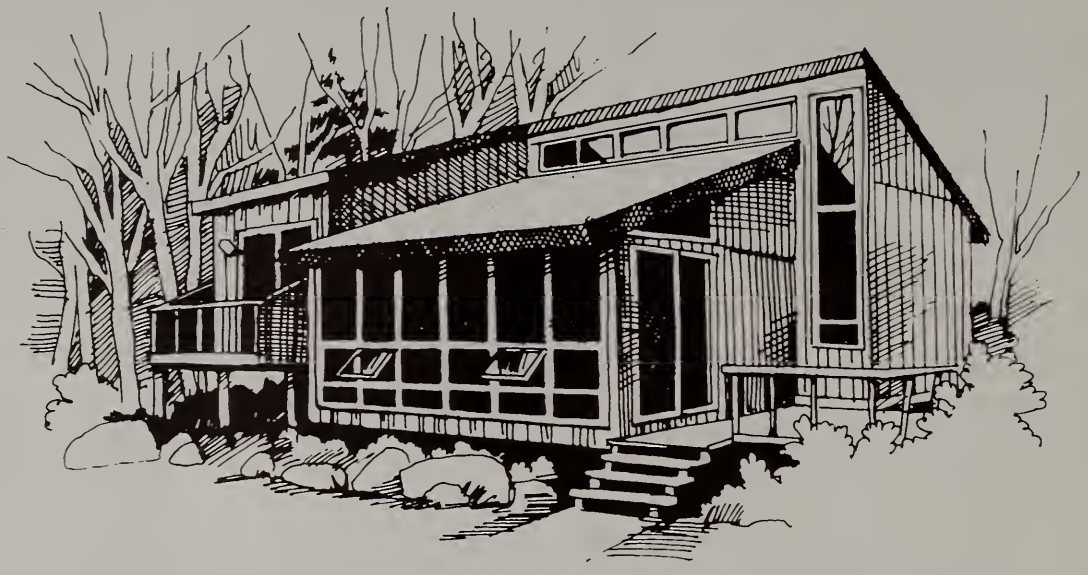
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Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977

Saturday, 9 July at 8:30

PINCHAS ZUKERMAN, conductor and soloist

BACH Brandenburg Concerto No. 1 in F, BWV 1046
[Allegro]
Adagio
Allegro
Menuet—Trio—Menuet—Polonaise—Menuet—Trio—Menuet

CHARLES KAVALOVSKI, PETER GORDON, horns
RALPH GOMBERG, LAURENCE THORSTENBERG,
STUART DUNKEL, oboes
SHERMAN WALT, bassoon
PINCHAS ZUKERMAN, violin

BACH Violin Concerto in E, BWV 1042
Allegro
Adagio
Allegro assai

PINCHAS ZUKERMAN, violin

INTERMISSION

BACH Brandenburg Concerto No. 3 in G, BWV 1048
[Allegro]
Allegro

PINCHAS ZUKERMAN, JOSEPH SILVERSTEIN,
EMANUEL BOROK, violins
BURTON FINE, REUBEN GREEN, EUGENE LEHNER, violas
JULES ESKIN, MARTIN HOHERMAN,
JEROME PATTERSON, cellos

BACH Brandenburg Concerto No. 5 in D, BWV 1050
Allegro
Affettuoso
Allegro

DORIOT ANTHONY DWYER, flute
PINCHAS ZUKERMAN, violin
JOHN GIBBONS, harpsichord

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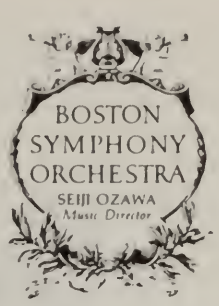
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Tanglewood 1977

Sunday, 10 July at 2:30

PINCHAS ZUKERMAN, conductor and soloist

BACH Brandenburg Concerto No. 4 in G, BWV 1049
Allegro
Andante
Presto
PINCHAS ZUKERMAN, violin
DORIOT ANTHONY DWYER, JAMES PAPPOUTSAKIS, flutes

BACH Violin Concerto in A minor, BWV 1041
[Allegro]
Andante
Allegro assai
PINCHAS ZUKERMAN, violin

INTERMISSION

BACH Brandenburg Concerto No. 6 in B flat, BWV 1051
[Allegro]
Adagio, ma non tanto
Allegro
PINCHAS ZUKERMAN, BURTON FINE, violas
JULES ESKIN, MARTIN HOHERMAN,
JEROME PATTERSON, cellos

BACH Brandenburg Concerto No. 2 in F, BWV 1047
[Allegro]
Andante
Allegro assai
ARMANDO GHITALLA, trumpet
DORIOT ANTHONY DWYER, flute
RALPH GOMBERG, oboe
PINCHAS ZUKERMAN, violin

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does not end on Sunday. It's only the beginning.

This Week At The Berkshire Music Center:

Monday, July 11 at 8:30 pm:
Leonard Bernstein conducts the Berkshire Music Center Orchestra in a 'concert synthesis' of Wagner's *Tristan and Isolde,* with tenor James King and soprano Ingrid Bjoner.

Thursday, July 14 at 8:30 pm:
Boston University Chamber Music concert.

Saturday, July 16 at 2:30 pm:
Vocal Music recital

These events are open to the public by making a contribution, $2.00 minimum, to the Berkshire Music Center at the main gate, or by becoming a Friend of Music at Tanglewood.

Notes

Johann Sebastian Bach

The six Brandenburg Concertos and the concertos for solo violin

Johann Sebastian Bach was born on 21 March 1685 in Eisenach and died in Leipzig on 28 July 1750. He wrote these concertos around 1720. In these performances, the accompaniments are played by John Gibbons, harpsichord, Jules Eskin, cello, and William Rhein, bass.

To his Royal Highness My Lord Crêtien Louis, Margrave of Brandenbourg &c, &c, &c

Your Royal Highness,

As I had a couple of years ago the pleasuring of appearing before Your Royal Highness, by virtue of Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the small talents which Heaven has given me for Music, and as in taking leave of Your Royal Highness, Your Highness deigned to honor me with the command to send Your Highness some pieces of my Composition: I have then, in accordance with Your Highness's most gracious orders, taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigour of that fine and delicate taste which the whole world knows Your Highness has for musical pieces; but rather to infer from them the benign Consideration to the profound respect and the most humble obedience which I try to show Your Highness therewith. For the rest, Sire, I beg Your Royal Highness's gracious favour toward me, and to be assured that nothing is so close to my heart as the wish that I may be employed on occasions more worthy of Your Royal Highness and of Your Highness's service—I, who without an equal in zeal, am,

Sire, Your Royal Highness's most humble and obedient servant

Jean Sébastien Bach
Cöthen, 24 March 1721

Bach's years as Capellmeister to His Most Serene Highness the Reigning Prince of Anhalt-Cöthen present some puzzles to students of his music. Bach was at Cöthen from 1717 until 1723, the year of his removal to Leipzig, where he took charge of the music at the churches of Saints Thomas and Nicholas. Later, Bach was to say that he intended to spend the rest of his life at Cöthen, an all but invisible principality about 90 miles southwest of Berlin, but that in December 1721 his *Serenissimus* had married, whereupon "the musical interests of the said Prince had become somewhat lukewarm, especially as the new Princess seemed to be alien to the muses." The obvious thing, then, has been to date Bach's discontent with Cöthen from early in 1722; yet his restlessness seems to go back rather longer. Perhaps it began with the shock of his wife's sudden death in July 1720. We know that later that year he made a serious effort to become organist at St. James's, Hamburg, and the Brandenburg dedication may also suggest he was looking for a job.

The "couple of years" to which Bach refers in his dedicatory letter would take us back to 1719, and in fact on 1 March of that year, Bach was paid 130 Thaler to cover the expenses of a journey to Berlin where he was to collect a newly built harpsichord. That presumably was when Bach met the Margrave of Brandenburg and played for him (Brandenburg is the Prussian province immediately to the north of Berlin: its capital was Potsdam). For all the extravagance of the language, Bach's remarks about the Margrave's "fine and delicate taste" have some foundation in truth. We learn from Bach's biographer, Philipp Spitta, that the Margrave was "especially devoted to music, over and above the ordinary aristocratic dabbling" and that he spent a lot of money on it. When he died in 1734, his large music library was sold, Bach's manuscript being included as a part of a large and very cheap job lot. It bears no traces of use. Perhaps the Brandenburg orchestral resources were reduced between 1719 and 1721; perhaps Bach had overestimated them in the first place. Unlikely as it seems from the dedication (and Spitta's remarks), it could simply have been lack of appreciation, and we know nothing of any payment, gift, or acknowledgement made to the composer.

The presentation is as to a connoisseur, but Bach did not write the concertos especially for Brandenburg. Rather, he picked from his Cöthen repertory, making some revisions while he was at it, and as usual when assembling a collection, he strove to make its members as diverse as possible. Musicians have always been struck by the wonderful timbral variety of the Brandenburgs. No doubt Bach wishes to impress his prospective patron with the coloristic possibilities a composer on his plane of imagination and technique could draw from a band of relatively modest numbers. Variety for the sake of charm and entertainment was surely in the forefront of Bach's mind, but as he worked, he must have become fascinated as well with all the compositional possibilities that his varied instrumentations suggested.

The ingenious Vivaldi, from whom Bach learned so much about concerto writing and whom he surpassed so as to make their two names incommensurable, often wrote concertos with colorful instrumental combinations. These works can be striking indeed, and not least for the flair with which their idiomatic solos are fashioned. But a comparison of one of Vivaldi's concertos for the orchestra at Dresden with the first Brandenburg, having an almost identical orchestration, reveals an astonishing difference in concept. An oboe, a violin, a pair of horns, stimulate Vivaldi's imagination, and he invents for each something that is apt and grateful. But solos aside, the instrumentation hardly matters. It is decorative, incidental to the musical thought, while every note of Bach's concerto is a richly responsive exploitation of all the textural contrasts his chosen ensemble can provide.

At a time when many composers drew music, as it were, from the nature of specific instruments, Bach was the first to respond in that way to the orchestra as such. Again and again in the Brandenburgs, he defines and articulates the succession of musical events by textural-timbral means: as music, it is, so to speak, "about" its textures, its color, its instrumentation.

Concerto No. 1 in F for "two Hunting Horns, three oboes, and Bassoon, Solo Violino Piccolo, two Violins, one Viola and Violoncello, with Figured Bass."

According to the German scholar, Heinrich Besseler, who has made some bold conjectures for a Cöthen chronology, this was the third of the Brandenburgs to be composed: for its first version, in which it lacks the Menuet, he assigns the date of Summer 1718*. It is the most complex of the set in sound and form. The Violino Piccolo is tuned a minor third higher than an ordinary violin, thus sounding shriller and possessing its own peculiar repertory of multiple stops. It is the primary solo instrument. One oboe joins it in duet for the Adagio, but in general the six wind players together form something like a secondary solo group. In the Adagio, the bass entrance of the melody leads to a famous harmonic collision, the most emphatic example of Bach's constant and expressive play with the magic of "false relations."

The orchestral possibilities frequently lead Bach into a nine-layered polyphony. Nowhere in the Brandenburgs is Bach's concern with textures more explicitly set forth than in the Adagio's last measures with their separation on successive beats into bass, oboes, and unsupported high strings. The concerto finds an unexpected formal extension in the Menuet with its three contrasting interludes: a true Trio for oboes and bassoon, a Polonaise for strings only and in quicker tempo, and then, in a new meter, a virtuosic passage for the two horns playing against all the oboes in unison. Thus the work crystallizes in this final divertissment those fastidiously structured timbral sequences that are its most basic and serious compositional concern.

Concerto in E major for solo violin, with violins, violas, and figured bass.

Here we have one of Bach's Cöthen concertos that did not get selected for the package to Potsdam. Written about

*All chronological references to the Brandenburg Concertos hereafter are according to Besseler.

1720, it also exists in a transcription for solo harpsichord with strings, transposed down to D major. The two Allegros are lighter than most of Bach's, especially the all but waltzing final rondo. Between them comes a deeply serious Adagio over one of Bach's characteristic roaming *ostinato* basses, and it reaches extraordinary heights of pathos in the rhetorical declamation of the violin solo.

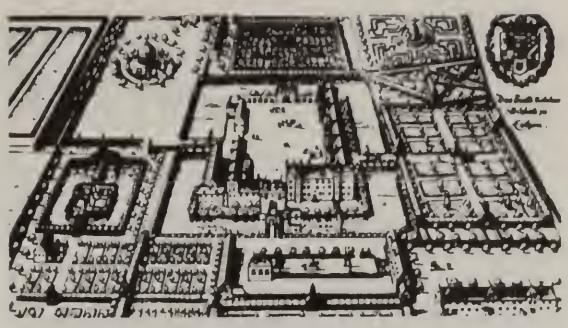
Concerto No. 3 in G for "three Violins, three violas, and three Violoncelli with Bass for the Harpsichord."

If Brandenburg No. 1 has a movement too many, this, the second to be written, has one too few. Between the two Allegros there is only a pair of chords marked Adagio. We do not know what Bach intended, but one solution is to have a decorative improvisation lead to the cadence Bach has provided.* This concerto has no players specifically and constantly designated as soloists, but Bach can arrange his nine voices into more different combinations than any orthodox solo group could allow. All the players at some point share the soloistic burden and all contribute to the *tutti* or *ripieno* in what is perhaps the most elaborately inventive of the Brandenburgs. At Cöthen, this concerto would have been performed by eleven players, the three-times-three soloists plus bass and harpsichord. In this performance it will be played by all the strings present, with the nine named players emerging for those passages most inescapably soloistic.

Concerto No. 5 in D for "one Transverse Flute, one principal Violin, one Violin and one Viola in the orchestra, Violoncello, Bass, and Solo Harpsichord."

Bach himself must have played this concerto on the harpsichord he fetched from Berlin in 1719. It was the last of the set to be composed, probably late in 1720. It is the first known concerto to feature a keyboard solo. The harpsi-

*A less convincing solution, though it has had advocates as eminent—and as diverse—as Serge Koussevitzky, Benjamin Britten, Yehudi Menuhin, Thruston Dart, and Neville Marriner, is to borrow a slow movement from elsewhere in Bach and to interpolate it here.



Castle and park at Cöthen where the Brandenburg Concertos were written.

chord's new dominance is asserted by the brilliant 65-bar cadenza at the end of the first movement, and no vague rhapsody this: there is not a more soundly built coda in the literature. During the Affettuoso the orchestra is silent, but the concerto contrast continues: sometimes the harpsichord is soloistic (usually in duet with either flute or violin), but at the beginning and end, and three times between, it provides a quasi-tutti effect with its figured bass accompaniments. In performance at Cöthen, the second violinist would have taken over the viola stand where Bach normally played, hence no second violin part in this piece.

Concerto No. 4 in G for "Principal Violin, two Recorders, two Violins, one Viola and Bass in the Orchestra, Violoncello, and Figured Bass."

Last but one to be composed, this concerto has interesting solo-tutti balances. In the first movement the violin dominates and the recorders (whose parts are played on flutes in this performance) are secondary. In the Andante the recorders dominate, while the violin provides their bass in the vigorous dialogue with full orchestra, used in only this one of the Brandenburg "slow" movements. The orchestra then plays its largest role in the quick fugal finale, but no violinist negotiating Bach's scales at about a dozen notes per second will feel that Bach has neglected the soloists.

Concerto in A minor for solo violin, with violins, violas, and figured bass.

Another concerto that didn't make it to Brandenburg. As in the other Violin Concerto, two fast movements enclose an expressive slow movement over a migrating *ostinato* bass. No stigma at-

taches to the exclusion of the two solo concertos from the Brandenburg collection: they are members of a different family.

Concerto No. 6 in B flat for "two Violas, two Violas da Gamba, Violoncello, Bass, and Harpsichord."

This concerto is the earliest of the set (1717?). The new sound here is actually an old one, that of the gambas—one of them to be played by the *"Serenissimus"*—contrasted here with their modern replacement, the violoncello. (In this performance, however, both viola da gamba parts are played on the cello.) The Adagio of this work is an impassioned vocal duet like the Adagio in No. 1, its finale a Gigue as in No. 5. But how different the Adagios and gigues are, how varied Bach is even when the same labels must serve. The first movement's closely woven canon between the two violas is one of Bach's most renowned *tours de force.*

Concerto No. 2 in F for "one Trumpet, one Flute, one Oboe, one Violin, all solo, and two Violins, one Viola and Bass in the Orchestra with Violoncello and Bass for the Harpsichord."

In the two Brandenburgs for strings alone, Bach sets himself the challenge of creating contrast where none explicitly exists. The present concerto, composed early in 1719 as the fourth of the set, is the opposite of these, for here Bach assumes the task of intergrating his most heterogeneous consort. No wonder that the dynamics are marked in unprecedented detail. The Andante is for the three gentler-voiced soloists with figured bass only. Here is another beautifully made passage that attests to Bach's fastidious concern with texture as structure: the pathetic three-note sighs are at their last appearances so consistently voiced as to be in fact serial in their instrumentation. What is best remembered about this concerto is the trumpet part, the zenith of the whole clarino tradition, and on the right day the most spectacular sound in all of Baroque music.

—Michael Steinberg



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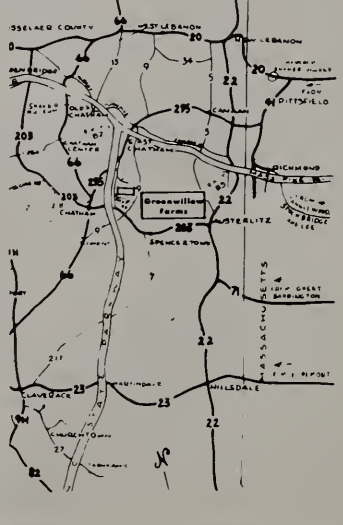
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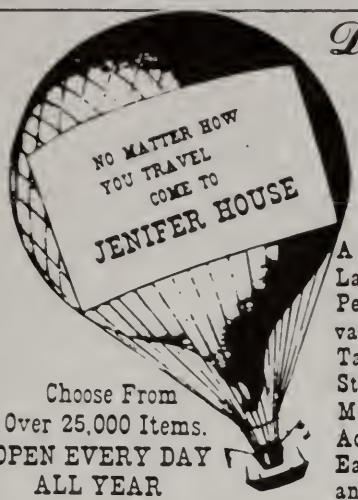


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Leonard Bernstein

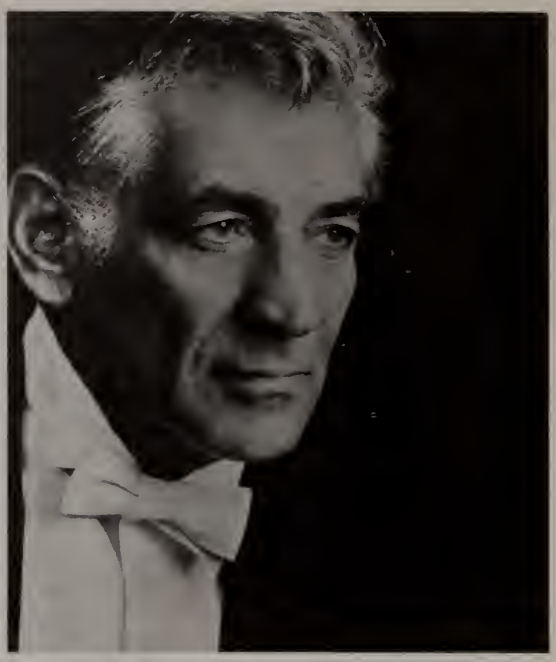
Leonard Bernstein has been associated with Boston and the Boston Symphony throughout his life. Born in Lawrence, Massachusetts, he graduated from Harvard in 1939, after which he continued his studies at the Curtis Institute with Fritz Reiner, Isabelle Vengerova, and Randall Thompson. He was also at the Berkshire Music Center at Tanglewood for several summers as a student and assistant to Serge Koussevitzky.

Music Director of the New York Philharmonic from 1958 to 1969, and Laureate Conductor in the years since, Mr. Bernstein has received wide acclaim as conductor, composer, pianist, teacher, lecturer, and author.

Among Mr. Bernstein's compositions are the *Jeremiah* Symphony, the *Age of Anxiety* Symphony, the Serenade for Violin, Strings, and Percussion, the *Kaddish* Symphony, the *Chichester Psalms* for chorus and orchestra; the ballets *Fancy Free* and *Facsimile;* the one-act opera *Trouble in Tahiti;* and the score for the film *On The Waterfront.* For the Broadway theater he has contributed the scores to *On The Town, Wonderful Town, Candide,* and *West Side Story.* His recent compositions are *Mass,* which opened the John F. Kennedy Center for the Performing Arts in Washington, D.C. and *Dybbuk,* a ballet given its world premiere by the New York City Ballet.

The author of the books *The Joy of Music, Leonard Bernstein's Young People's Concerts* and *The Infinitive Variety of Music,* Mr. Bernstein has been the Charles Eliot Norton Professor of Poetry at Harvard University, and his six lectures, entitled *The Unanswered Question* were shown nation wide on PBS Television last year. The lectures have been published by Harvard University Press, and are available on Columbia Records.

A frequent participant in Public Television's *Great Performances* series, Mr. Bernstein recently received an Emmy Award for the Outstanding



Classical Music Program of the 1975-76 season. He will next be seen on national PBS stations 13 July 1977 conducting a performance of Liszt's *Faust* Symphony with the Boston Symphony.

Benita Valente

California born soprano Benita Valente attended the Curtis Institute and studied voice with Margaret Harshaw. She has also worked with Martial Singher and the late Lotte Lehmann. She has performed with the New York Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the Minnesota Orchestra, and the Detroit Sym-



phony. In 1973 she made her debut at the Metropolitan Opera as Pamina in *The Magic Flute*. She has since performed there as Nannetta in *Falstaff* and Susanna in *The Marriage of Figaro*. Miss Valente has also performed with the Opera Company of Boston, the Opera Society of Washington, the Houston Opera, the Ottawa Opera, and the Caramoor and Wolf Trap Farm Festivals. She has performed abroad in Monteverdi's *Orfeo* with the Netherlands Opera, in Purcell's *Fairy Queen* in Vienna as well as in performances with the Frankfurt Opera, the Strasbourg Opera, and the Paris Radio Orchestra. Some of her summer festival appearances have been at the Cincinnati May Festival, Tanglewood, Robin Hood Dell, Ravinia, Casal's Centenary in Mexico, and four consecutive seasons in Lincoln Center's Mostly Mozart Festival. Her most recent appearance with the BSO was last April in performances of Beethoven's Mass in C major conducted by Colin Davis.

Gwendolyn Killebrew

Born into a musical family, Gwendolyn Killebrew began piano lessons when she was five. She later studied organ and French horn and participated in orchestra, band and choral music in high school. In 1963, while studying at Temple University, she was chosen to be a soloist with the Philadelphia Orchestra conducted by Pablo Casals in his oratorio *El Pesebre*. She studied with Hans Heinz at the Julliard and in 1966 won First Prize in the Belgian International Vocal Competition. She has been artist-in-residence at the Dartmouth Congregation of the Arts, where she performed contemporary works with composers Hans Werner Henze, Frank Martin and Aaron Copland.

She is active in both concert and opera, and has sung at the world's great music centers and festivals. Her many orchestral appearances have included the New York Philharmonic, Seattle Symphony, Dallas Symphony, Pittsburgh Symphony, Los Angeles Philharmonic, St. Louis Symphony, Milwaukee Symphony, as well as the Boston Symphony Orchestra.

Daniel Collins

Daniel Collins was raised in Amherst, Massachusetts and received his musical training at the New England Conservatory from which he holds a master's degree. He is also a charter member of the Ensemble for Early Music. In addition to his participation in Renaissance masques and medieval dramas, Daniel Collins sings many of the early operas. He received enthusiastic reviews for his Ottone in Monteverdi's *L'incoronazione di Poppea* at his La Scala debut in 1975; for Idraspe in Cavalli's *L'Erismena*, which he performed all over Holland and in Brus-

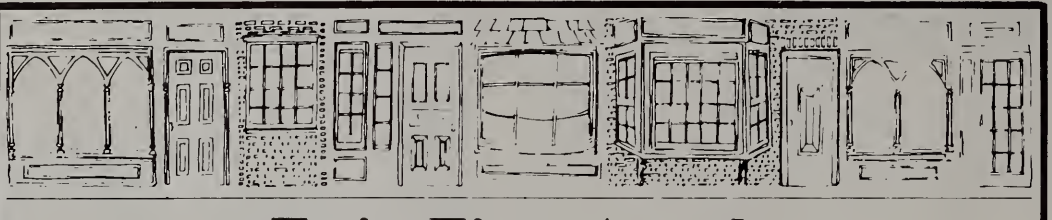




sels; for Joad in Handel's *Athalia;* for Apollo in the Pro Musica's production of Marco da Gagliano's *La Dafne;* and for Oberon in Benjamin Britten's *A Midsummer Night's Dream.* In these roles he appeared at the Netherlands Opera, the Theatre Royal de la Monnaie in Brussels, the festivals of Holland, Corfu, and Spoleto, at the Stamford University Summer Festival, at the New England Conservatory of Music, the Eastman School of Music, and at the University of Pittsburgh. In concert, Mr. Collins has appeared with a number of choral organizations including the Handel and Haydn Society, the Cambridge Society for Early Music, the Abbey Singers, Clarion Concerts and Musica Sacra. He also toured for five years with the New York Pro Musica before the group disbanded in 1974. Collins has recorded for Decca, Turnabout, and the Musical Heritage Society.

Kenneth Riegel

A native of Pennsylvania, Kenneth Riegel first came to the attention of the music world with his performance of the title role in the New York premiere of Henze's *The Young Lord.* Mr. Riegel made his Metropolitan Opera debut in 1973 in the premiere performances of *Les Troyens* by Berlioz under the direction of Rafael Kubelik, and has since been heard with the Met in their productions



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of *Wozzeck, Meistersinger,* and *Fidelio.* During the 1976-77 season he sang the role of Tamino in *Magic Flute,* and Narraboth in *Solome.* Recent debuts for Mr. Riegel include Salzburg Festival performances, the Flanders Festival *Dream of Gerontius,* and the Tulsa Opera production of Massenet's *Manon,* and he appeared in a film of Mahler's Eighth with Leonard Bernstein. He has also performed in that piece with the New York Philharmonic and at the Ravinia Festival. Mr. Riegel has recorded Haydn's Wind-band Mass with Leonard Bernstein and the New York Philharmonic, and Cari Orff's *Carmina Burana* with Michael Tilson Thomas and the Cleveland Orchestra for Columbia Records. He appeared recently at the Mahler Festival with the New York Philharmonic under the direction of Pierre Boulez.

John Cheek

John Cheek is a native of North Carolina and received his Bachelor of Music degree from the North Carolina School of Arts. He has also earned the Diploma of Merit at the Accademia Musicale Chigiana under the tutelage of Gino Bechi. Mr. Cheek has been a soloist with many of this country's major operatic and symphonic organizations and has appeared as soloist with the U.S. Army Chorus. He has performed with the Buffalo Philharmonic as Alfonso in *Così fan tutte* conducted by Michael Tilson Thomas, in Handel's *Messiah* with the National Symphony, Brahms' *Requiem* in Carnegie Hall with the Collegiate Chorale, as well as in the Michigan Opera production of *Barber of Seville,* and Floyd's *Bilby's Doll* with the Omaha Opera. Mr. Cheek appeared at the Wolf Trap Festival on three separate occasions last summer and during this past season has performed with the Miami Opera in *Macbeth,* appeared in *Don Giovanni* with the Omaha Opera and in Bach's *St. John Passion* with the Minnesota Orchestra conducted by Raymond Leppard.

Pinchas Zukerman

Pinchas Zukerman was born in Israel in 1948. He began his violin studies with his father at the age of seven. The next year he entered the Israel Conservatory and the Academy of Music in Tel Aviv, where he studied with Ilona Feher. Shortly thereafter, he received a scholarship from the American-Israel Cultural Foundation. In 1961 at the recommendation of Isaac Stern and Pablo Casals, he sought advanced studies in the United States. With the Foundation's continued assistance, he entered Juilliard and studied with Ivan Galamian. He later received scholarships from Juil-





liard and the Helena Rubinstein Foundation.

In 1967 he entered and won the twenty-fifth Leventritt International Competition. Two years later he made his debut with Leonard Bernstein and the New York Philharmonic. Zukerman has devoted much time to chamber music. He has performed with violinist Isaac Stern and pianist Daniel Barenboim as well as with his flutist wife, Eugenia. He is also a violist and conductor.

Zukerman has recorded for Angel, Columbia, and Deutsche Grammophon lables. Two of his most recent Columbia releases are the complete Brahms violin-viola sonatas with Daniel Barenboim and Elgar's Violin Concerto with the London Philharmonic conducted by Mr. Barenboim.

Pinchas and Eugenia Zukerman live in New York City with their daughters, Arianna, aged 4, and Natalia, aged one and a half.

Eugenia Zukerman

Eugenia Zukerman was born in Cambridge, Massachusetts. She attended the Juilliard School where she studied with Julius Baker. In March 1971 she made her formal debut at Town Hall in New York City. Since then she has performed with the Los Angeles Philharmonic, the Royal Philharmonic, the English Chamber Orchestra, the Israel Chamber Orchestra, and she has participated at the Festival of Two Worlds at Spoleto, Italy, for three summers. In February 1976 Mrs. Zukerman performed as a guest artist with Jean-Pierre Rampal and the Chamber Music Society of Lincoln Center. In March of the same year she, her husband, violinist Pinchas Zukerman, and Rampal performed in Carnegie Hall. Mrs. Zukerman has toured in Europe with the English Chamber Orchestra, conducted by Mr. Zukerman, and she has performed in Germany with the Hamburg Bach Solisten and in the United States with the St. Paul Chamber Ensemble. Because of her interest in chamber music, Eugenia Zukerman has formed a trio with pianist Jerome Lowenthal and cellist Jeffrey Solow, and also a partnership with guitarist Carlos Bonell. She and Bonell will tour throughout the United States in 1977-78. Eugenia and Pinchas Zukerman live in New York City with their daugherts, Arianna, born in 1972, and Natalia, born in 1975.

John Gibbons

A graduate of the New England Conservatory of Music and a student of Gustav Leonhardt, John Gibbons has been a frequent performer with the Boston Symphony Orchestra. He is an active recitalist with both harpsichord and fortepiano, and is most familiar to Boston audiences as a featured performer in the Early Music Series of the

Museum of Fine Arts, where he is Harpsichordist to the Collection of Early Musical Instruments. He is participating this summer in the music festivals at Castle Hill and Monadnock, and recital appearances next year include the Smithsonian Institution in Washington. Mr. Gibbons has recorded an album of harpsichord music by Jacques Duphly and C.P.E. Bach for Cambridge Records.





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Jules Eskin

Jules Eskin, Principal Cello of the Boston Symphony Orchestra, came to the Orchestra from Cleveland where for three years he was principal cello of that city's orchestra. A native Philadelphian, he studied at the Curtis Institute, and his teachers have included Gregor Piatigorsky, Leonard Rose and Janos Starker. Winner of the 1954 Naumburg Foundation Award, he made his Town Hall debut that same year. A participant for many years in the Casals and Marlboro Festivals, he is a teacher at the New England Conservatory and the Berkshire Music Center at Tanglewood. He is also a member of the Boston Symphony Chamber Players.

Tanglewood Festival Chorus

The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concert directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler, and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in the Boston Symphony's *Damnation of Faust,* conducted by Seiji Ozawa, was nominated for a Grammy



as the best choral recording of the year. Their most recent appearance with the BSO was in April, when they sang Roger Session's *When Lilacs Last in the Dooryard Bloom'd* under Seiji Ozawa's direction.

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Deborah London Berg
Marie-Christine Casey
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Margo Connor
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The Impresario, K. 486
RERI GRIST, soprano
ELIZABETH PARCELLS, soprano
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MAC MORGAN, narrator

Saturday, 16 July at 8:30

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Piano Concerto No. 2 in D minor, Op. 40
TAMÁS VÁSÁRY, piano
Symphony No. 4 in A, Op. 90 *Italian*

Sunday, 17 July at 2:30

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The late Serge Koussevitzky fervently shared Henry Lee Higginson's vision of a "good honest school for musicians" —an academy where young musicians could extend their artistic training and broaden their experience under the guidance of eminent professionals. More than any other person, it was Koussevitzky who made the vision a reality; he was Director of the Berkshire Music Center from its founding in 1940 until his death in 1951, and his vigorous leadership has remained an inspiring example in the years since.

Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friend's Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.

Tanglewood Talks & Walks

Tanglewood Talks & Walks are a fascinating series of five Thursday lecture-luncheons at noon in the Tanglewood Tent, followed by a special guided tour of Tanglewood. Guest speakers include the musicians, conductors, and staff of the Boston Symphony Orchestra and Berkshire Music Center. Bring a lunch—we'll provide the refreshments. Please call the Tanglewood Friends Office at (413) 637-1600 for reservations. $2 contribution to the public, free to Friends of Tanglewood.

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There are over 40 concerts each summer performed by the members of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music. These outstanding mid-week concerts include chamber music recitals, full orchestra concerts, vocal and choral programs, and the annual Festival of Contemporary Music, Tanglewood's "festival within a festival." Friends Concert Memberships for individuals and families are available for **$25.00**.

Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of **$75** and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

Special parking for Friends:
Two convenient reserved parking areas are available to all donors of **$150** or more for all Boston Symphony Orchestra concerts: either the Box Parking Lot (Hawthorne Street entrance), or the Tent Parking Lot (West Street entrance).

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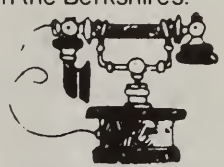
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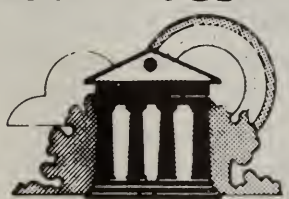
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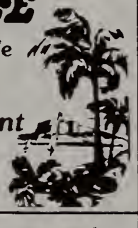
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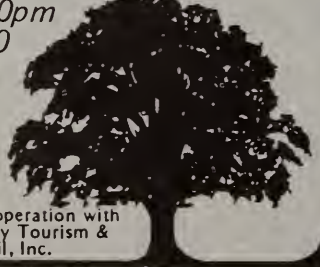
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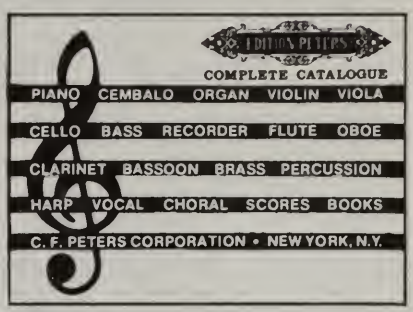
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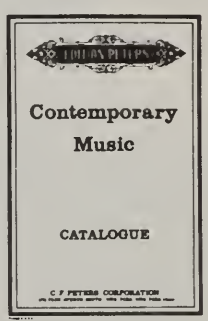


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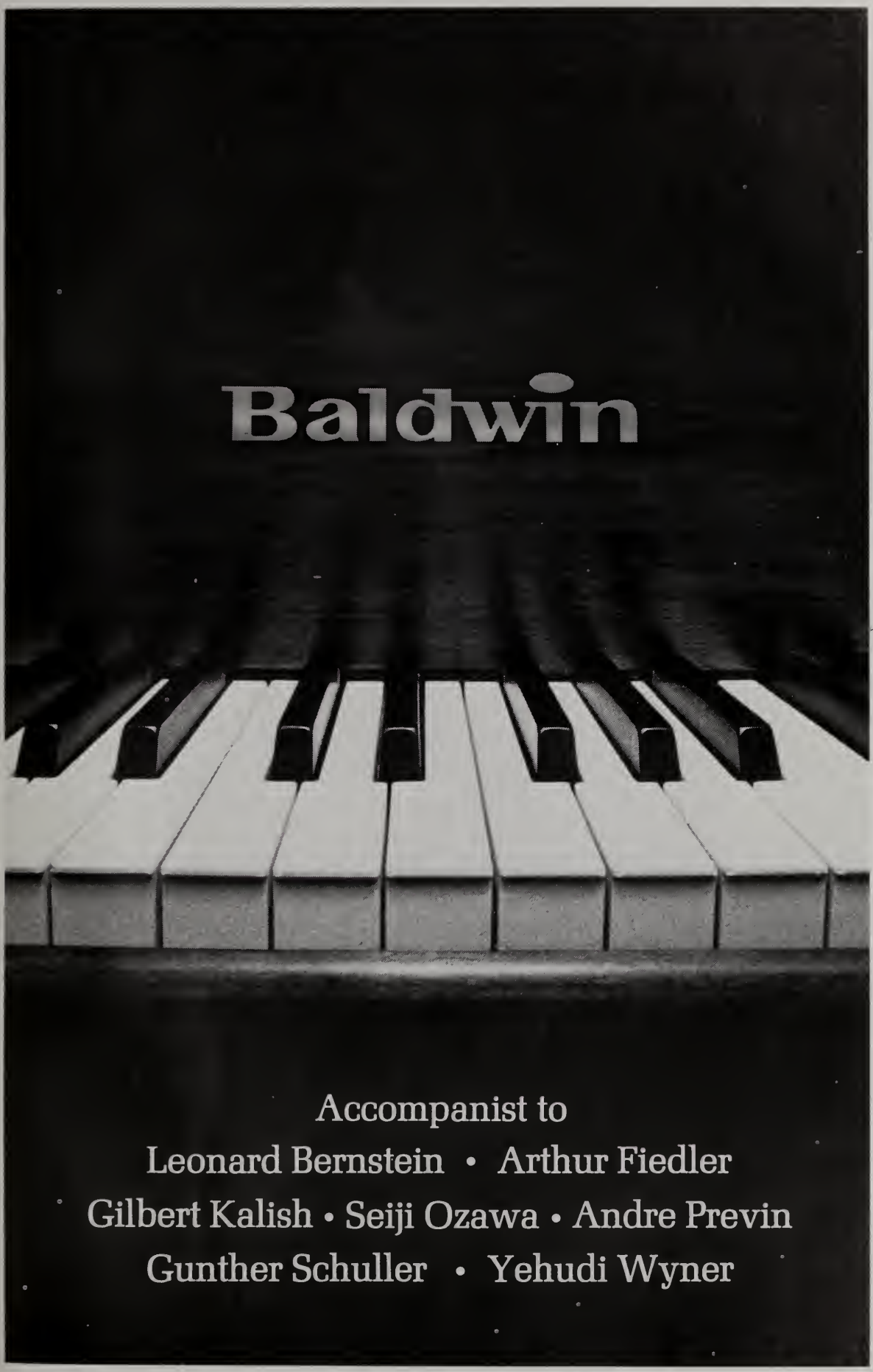
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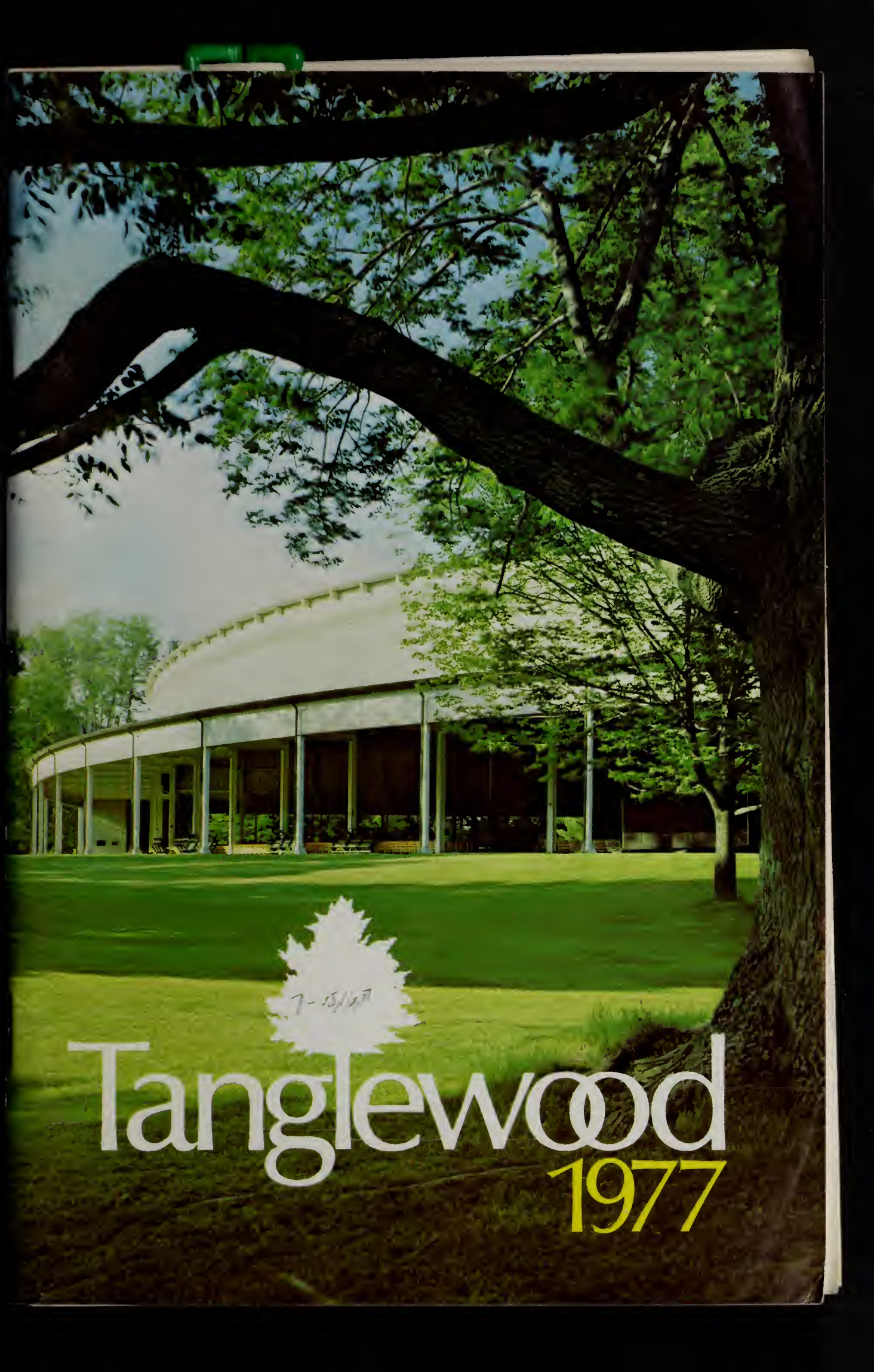


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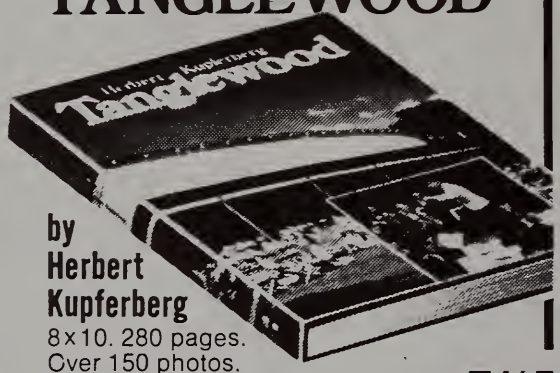
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Tanglewood

In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Foxhollow School). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries,* a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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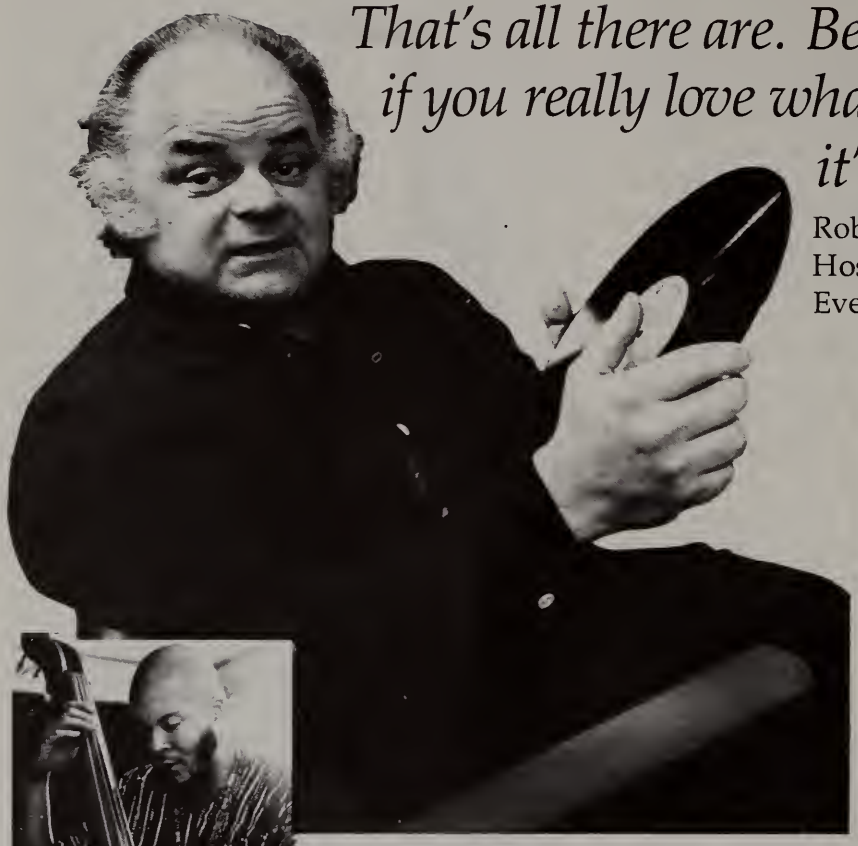
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark*, and de Falla's *Three-cornered Hat*, and, on the New World Records label, Griffes's *Songs of Fiona McLeod*. Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste*, Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Session's *When Lilac's Last in the Door-yard Bloom'd* on New World Records.

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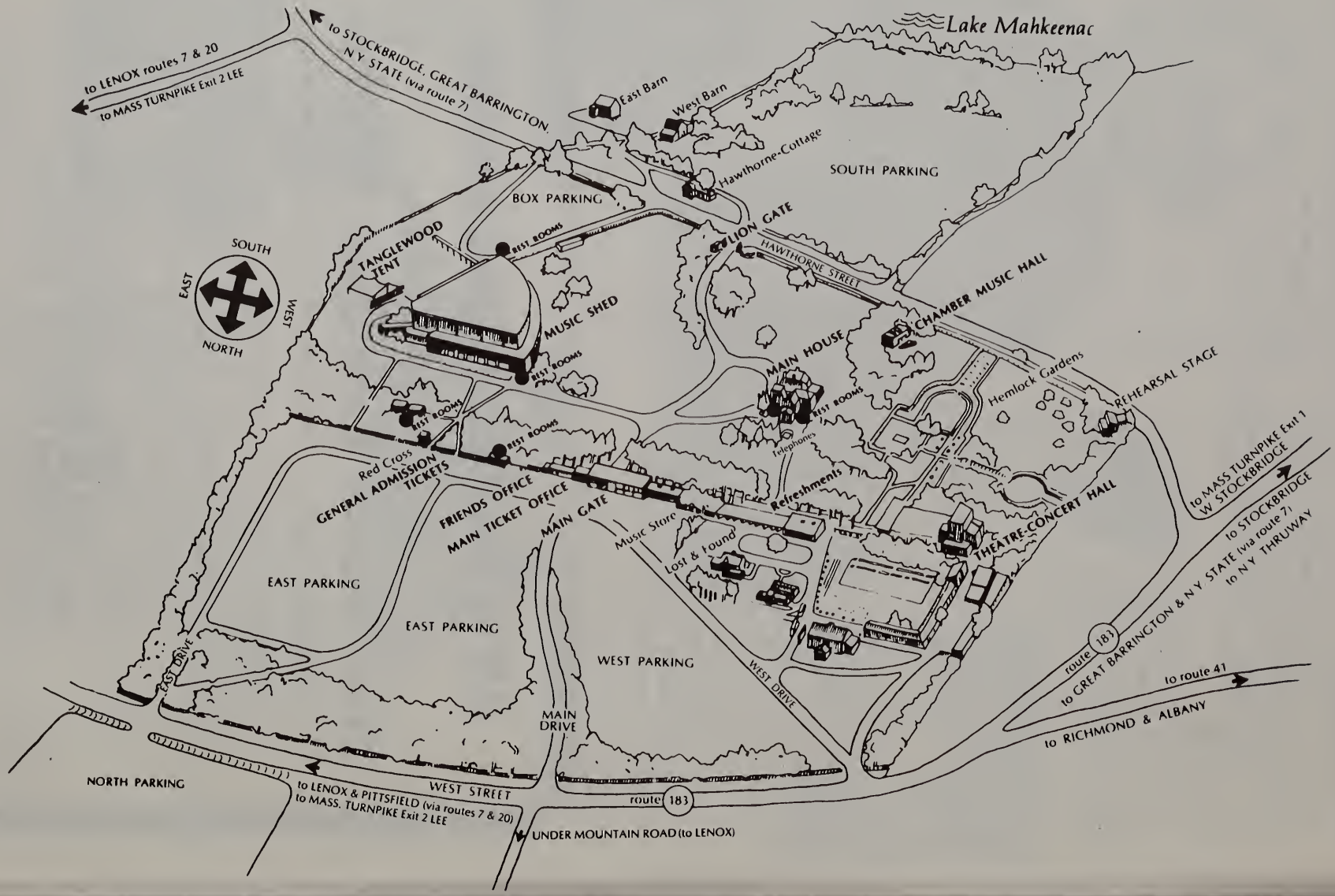
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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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*William Rhein, *string bass*
Kenneth Sarch, *violin*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Béla Böszörményi-Nagy
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Edith Stearns
Fredrik Wanger

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Jack Fisher
Max Miller

harpsichord
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Mary Davenport, *contralto*
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*Charles Kavaloski, *French horn*

empire brass quintet in residence
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SCHÜTZ — The German Magnificat

MENDELSSOHN — Psalm 22, *Mein Gott, warum hast du mich verlassen?* for double chorus and soloists

BACH — Motet, *Jesu, mein Freude*

CHERYL STUDER, soprano
JANICE MYERSON, mezzo-soprano
KIM SCOWN, tenor
BEN HOLT, bass

CAROL PROCTER, cello
LAWRENCE WOLFE, bass
PHILIP MOREHEAD, organ

Schütz: The German Magnificat

Meine Steele erhebt den Herren und mein Geist freuet sich Gottes, meines Heilandes, denn er hat die Niedrigkeit seiner Magd angesen;

Siehe, von nun an, werden mich selig preisen alle Kindeskind;

Denn er hat grosse Ding an mir getan, der da mächtig ist und des Name heilig ist.

Er übet Gewalt mit seinem Arm, und zerstreuet die hoffärtig sind in ihres Herzens Sinn.

Er stösset die Gewaltigen vom Stuhl und erhöhet die Niedrigen.

Die Hungerigen füllet er mit Gütern, und lässet die Reichen leer.

Er denket der Barmherzigkeit und helft seinem Diener Israel auf, wie er geredt hat unsern Vätern, Abraham, und seinem Samen ewiglich.

Ehre sei dem Vater und dem Sohn un auch der Heiligen Geiste, wie es war im Anfang, jetzt und immer dar und von Ewigkeit zu Ewigkeit, Amen.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my savior, for he hath regarded the lowliness of his handmaiden.

For behold from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me; and holy is his name.

He hath showed strength with his arm, he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel; as he promised to our forefathers, Abraham and his seed, for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

Mendelssohn: Psalm 22

Mein Gott, mein Gott, warum hast du mich verlassen? Ich heule, aber meine Hilfe ist fern.

Mein Gott, des Tages rufe ich, so antwortest du nicht; und des Nachts schweige ich auch nicht.

Aber du bist heilig, der du wohnest unter dem Lobe Israels.

Unsre Väter hofften auf dich, und da sie hofften, halfest du ihnen aus.

Zu dir schrieen sie, und wurden errettet, sie hofften auf dich und wurden nicht zu Schanden.

Ich aber bin ein Wurm, und kein Mensch, ein Spott der Leute und Verachtung des Volks.

Alle, die mich sehen, spotten meiner, sperren das Maul auf und schütteln den Kopf,

Er klage es dem Herrn, der helfe ihm aus, und errette ihn, hat er Lust zu ihm.

Ich bin ausgeschüttet wie Wasser, alle meine Gebeine haben sich getrennt. Mein Herz ist in meinem Leibe wie zerschmolzenes Wachs.

Meine Kräfte sind vertrocknet wie eine Scherbe, und meine Zunge klebt am Gaumen, und du legst mich in des Todes Staub.

My God, my God, why hast thou forsaken me? Why art thou so far from helping me, and from the words of my roaring?

My God, I cry in the daytime, but thou hearest not; and in the night season, and am not silent.

But thou art holy, O thou that inhabitest the praises of Israel.

Our fathers trusted in thee; they trusted, and thou didst deliver them.

They cried unto thee, and were delivered; they trusted in thee, and were not confounded.

But I am a worm, and no man; a reproach of men and despised of the people.

All they that see me laugh me to scorn; they shoot out their lips, they shake the head.

He trusted on the Lord that he would deliver him; let him deliver him; seeing he delighted in him.

I am poured out like water, and all my bones are out of joint; my heart is like wax; it is melted in the midst of my bowels.

My strength is dried up like a potsherd, and my tongue cleaveth to my jaws; and thou hast brought me into the dust of death.

Denn Hunde haben mich umgeben und der Bösen Rotte hat sich um mich gemacht. Sie haben meine Hände und Füsse durchgraben.
Sie teilen meine Kleider unter sich, und werfen das Los um mein Gewand.
Aber du, Herr, sei nicht ferne. Meine Stärke eile mir zu helfen.
Errette meine Seele vom Schwert, meine einsame von den Hunden.
Hilf mir aus dem Rächen des Löwen, und errette mich von den Einhörnern.
Rühmet den Herrn, die ihr ihn fürchtet! Es ehre ihn aller Same Jacobs, und vor ihm sich aller Same Israels,
Denn er hat nicht verachtet noch verschmäht das Elend des Armen, und sein Antlitz nicht vor ihm verborgen, und da er zu ihm schrie, hörte er es.
Dich will ich preisen in der grossen Gemeinde, ich will meine Gelübde bezahlen vor denen, die ihn fürchten.
Die Elenden sollen essen, dass sie satt werden, und die nach dem Herrn fragen, werden ihn preisen. Euer Herz soll ewiglich leben.
Es werde gedacht aller Welt Ende, dass sie sich zum Herrn bekehren, und vor ihm anbeten alle Geschlechter der Heiden.

Denn der Herr hat ein Reich, und er herrscht unter den Heiden.

For dogs have compassed me; the assembly of the wicked have inclosed me; they pierced my hands and my feet.

They part my garments among them, and cast lots upon my vesture.
But be thou not far from me, O Lord; O my strength, haste thee to help me.
Deliver my soul from the sword; my darling from the power of the dog.
Save me from the lion's mouth; for thou hast heard me from the horns of the unicorns.
Ye that fear the Lord, praise him; all ye the seed of Jacob, glorify him; and fear him, all ye the seed of Israel.
For he hath not despised nor abhorred the affliction of the afflicted; neither hath he hid his face from him; but when he cried unto him, he heard.
My praise shall be of thee in the great congregation; I will pay my vows before them that fear him.
The meek shall eat and be satisfied; they shall praise the Lord that seek him; your heart shall live for ever.

All the ends of the world shall remember and turn unto the Lord; and all the kindreds of the nations shall worship before thee.
For the kingdom is the Lord's; and he is the governor among the nations.

Bach: *Jesu, meine Freude*

I. Chorale

Jesu, meine Freude, meines Herzens Weide, Jesu, meine Zier,
Ach, wie lang, ach, lange ist dem Herzen bange, und verlangt nach dir!
Gottes Lamm, mein Bräutigam, ausser dir soll mir auf Erden nichts sonst liebers werden.

Jesus, my joy, my heart's treasure, Jesus, my crown,
Ah, how long, ah, long, is the heart's anguishing and longing for thee!
God's lamb, my Bridegroom, nothing on earth shall be more precious to me.

II.

Es ist nun nichts verdammliches an denen, die in Christo Jesus sind; die nicht nach dem Fleische wandeln, sondern nach dem Geist.

There is therefore now no condemnation to them which are in Christ Jesus, who walk not after the flesh, but after the Spirit.

III. Chorale

Unter deinem Schirmen bin ich vor den Stürmen aller Feinde frei.
Lass den Satan wittern, lass den Feind erbittern, mir steht Jesus bei!
Ob es itzt gleich kracht und blitzt, ob gleich Sünd und Hölle schrecken; Jesus will mich decken.

Under thy protection am I free from the storms of all my enemies.
Let Satan creep around, let the Enemy threaten, Jesus will stand by me.
Though thunder and lightning may crash, though sin and hell may frighten me, Jesus will protect me.

IV.

Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu hat mich frei gemacht von den Gesetz der Sünde und des Todes.

For the law of the spirit of life in Christ Jesus hath made me free from the law of sin and death.

V.

Trotz dem alten Drachen, trotz des Todes Rachen, trotz der Furcht darzu!
Tobe, Welt, und springe, ich steh hier und singe in gar sichrer Ruh!
Gottes macht hält mich in Acht; Erd und Abgrund muss verstummen, ob sie noch so brummen.

Despite the old dragon, despite death's raging, despite fear as well,
Rage, world, and spring, I stand here and sing in absolutely secure peace.
God's power protects me, earth and abyss must be silenced, tho' they ever grumble.

VI.

Ihr aber seid nicht fleischlich sondern geistlich, so anders Gottes Geist in euch wohnet. Wer aber Christi Geist nicht hat, der ist nicht sein.

But ye are not in the flesh, but in the Spirit, if so be that the Spirit of God dwell in you. Now if any man have not the Spirit of Christ, he is not of His.

VII. Chorale

Weg mit allen Schätzen, du bist mein Ergötzen, Jesu meine Lust!
Weg ihr eitlen Ehren, ich mag euch nicht hören, bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod soll mich, ob ich viel muss leiden, nicht von Jesu scheiden.

Away with all earthly treasures! Thou art my delight, Jesus, my joy!
Away you vain glories, I will not hear ye, I will not acknowledge you.
Misery, need, affliction, humiliation and death shall, though I bear a great load, not part me from Jesus.

VIII.

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

And if Christ be in you, the body is dead because of sin; but the Spirit is life because of righteousness.

IX.

Gute Nacht, o Wesen das die Welt erlesen, mir gefällst du nicht!
Gute Nacht, ihr Sünden, bleibet weit dahinten, kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben, gute Nacht, gegeben!

Good night, oh worldly life, you do not please me.
Good night, ye sins, keep ye far behind me, come no more into the light!
Good night, you pride and pomp.
You wicked life, your time is finished, good night!

X.

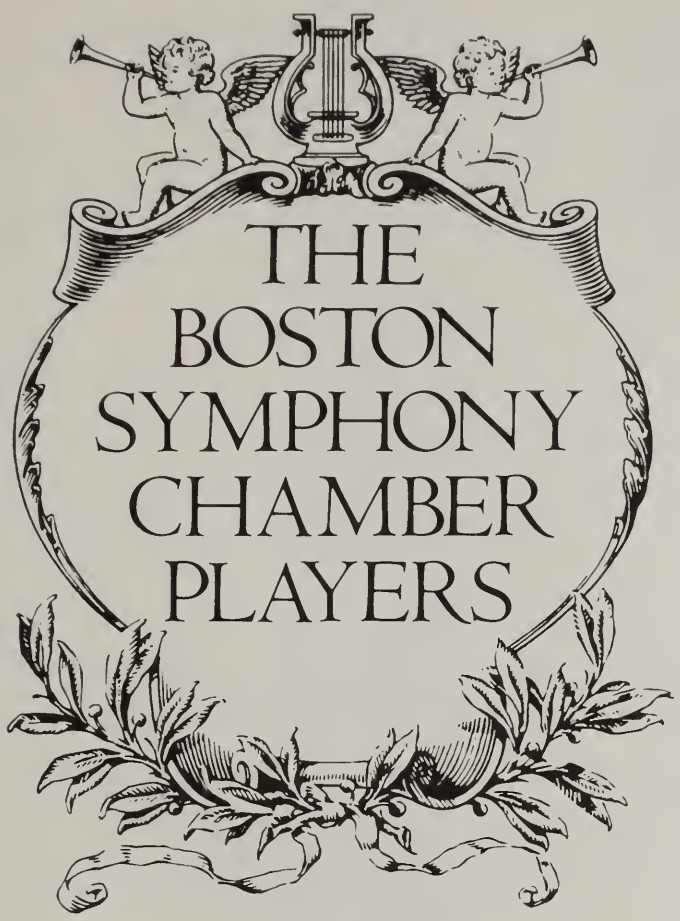
So nun der Geist des der Jesum von den Toten auferwecket hat, in euch wohnet, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen, um des willen, dass sein Geist in euch wohnet.

But if the Spirit of Him that raised up Jesus from the dead dwell in you, he that raised up Christ from the dead shall also quicken your mortal bodies by His Spirit that dwelleth in you.

XI.

Weicht, ihr Trauergeister, denn mein Freudenmeister, Jesus, tritt herein.
Denen, die Gott leiben, muss auch ihr Betrüben lauter Wonne sein.
Duld ich schon hier Spott und Hohn, dennoch bleibst du auch im Leide,
Jesu, Meine Freude.

Retreat, ye thoughts of sadness, for my Lord of gladness, Jesus enters in.
For them that love God, shall their sorrows be as great joy.
Though I suffer mockery and scorn, yet you are still in torment, Jesus, my joy.



Three Sundays that can help you face Monday.

The Brahms *Quintet op. 115.* Stravinsky's *L'Histoire de Soldat.* The Schubert *E Flat Piano Trio.* These and other major chamber music works make up the Boston Symphony Chamber Players 1977-78 program.

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Tanglewood 1977

Friday, 15 July at 9

SEIJI OZAWA, conductor

MOZART Symphony No. 36 in C major, K. 425, *Linz*
Adagio—Allegro spiritoso
Poco Adagio
Menuetto
Presto

INTERMISSION

MOZART *Der Schauspiel-director (The Impresario),*
comedy in one act, K. 486
sung text by Gottlieb Stephanie the Younger
spoken text by Deborah Trustman

Herr Buff, an impresario	MAC MORGAN
Mme. Herz, an aging soprano	RERI GRIST
Mlle. Silberklang, an ambitious young soprano	ELIZABETH PARCELLS
Herr Vogelsang, a tenor	NEIL ROSENSHEIN

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.
Baldwin piano

Notes

Wolfgang Amadeus Mozart
Symphony No. 36 in C major, K. 425, *Linz*

Johannes Chryostomus Wolfgangus Theophilus Mozart was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. Incredible though it seems, he composed the Linz *Symphony in something like four days, beginning some time after his arrival in Linz at 9 a.m. on 30 October 1783, and having it ready for performance by 4 November.*

Linz is Austria's third largest city, industrial, not especially attractive, but renowned for a heady chocolate, almond, and jam cake, and for this symphony of Mozart's. Wolfgang and Constanze Mozart visited there for three weeks in the fall of 1783 as guests of Count Johann Joseph Thun, an old friend of the Mozart family. They had gone from Vienna to Salzburg to present Constanze to Wolfgang's father and in the hope of reconciling him to their marriage. Leopold Mozart, however, was adamantly difficult, and the young couple, though unhappy about the storm clouds chez Papa, were relieved to get away. When they got to Linz after stops at Vöcklabruck, Lambach (where Mozart arrived just in time to accompany the *Agnus Dei* at Mass), and Ebelsberg, they were met at the city gates by a servant of the Thun household, to make sure they not stop at an inn, but go instead to the family's house in Minorite Square. A concert was arranged to take place in the theater on Tuesday, 4 November, and since Mozart, as he reported next day in a letter to his father, had no symphony with him, he had to "work on a new one at head-over-heels speed."

It is a grandly inventive work that Mozart made in such a hurry. For the first time, he begins a symphony with a slow introduction, declamatory at first, then yielding and full of pathos, and cannily creating suspense. The allegro to which it leads is energetic, festive, with a touch of the march about it. And how delightful the first theme is, with those slow notes that so carefully do not prepare us for the sudden rush of the third and fourth bars. Only the recapitulation—more of a repeat than the continuation or development we are apt to expect from Mozart at this point in his life—reminds us of the daunting deadline against which we wrote.

The "adagio" is modified by "poco," but to have a slow movement be any kind of adagio at all is rare enough in Mozart. Touched by the six-eight lilt of the siciliano, it is in F major, but yearns always for minor-mode harmonies. It seems to look ahead to the wonderful slow movement—plain "adagio" and quite openly in a minor key—of the A major Piano Concerto, K. 488, written two and a half years later (to be played at the concert here on Sunday afternoon, 24 July).

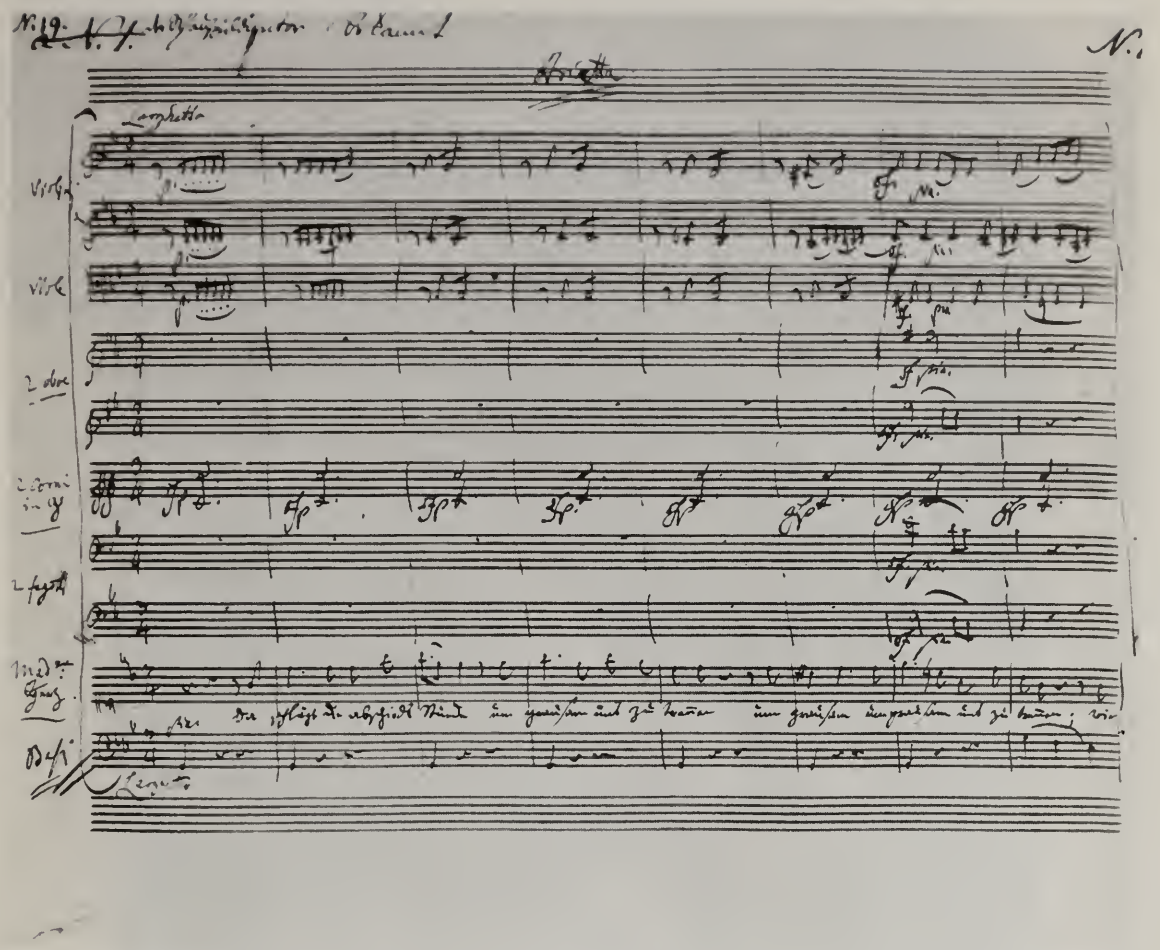
The minuet is courtly and the trio, with its delicious scoring for oboe an octave above the violins and for bassoon an octave below (or sometimes in canon and sometimes a sixth below), is demurely rustic. The finale brings back the first allegro's exuberance but in heightened form.

—Michael Steinberg

Der Schauspiel-director, (The Impresario), comedy in one act, K. 486

From the *Wiener Zeitung,*
8 February 1786:

"On Tuesday, H.M. the Emperor gave a festivity at Schönbrunn for the exalted Governor-General of the I. & R. Netherlands and a gathering of the local nobility. Forty cavaliers ... being invited, they made their choice of ladies, left the Hofburg at 3 o'clock in pairs for Schönbrunn in barouches and closed carriages, with His Imp. Maj., who conducted Her Serene Highness the Archduchess Christina, and there alighted at the Orangerie. This had been prepared most lavishly and prettily for luncheon with which to receive the guests. The table, below the orange trees, was most charmingly decorated with local and exotic flowers, blossoms,



Mozart's autographed manuscript of Madame Herz's aria. The introductory measures for solo bassoon and oboe which Mozart added for the Vienna performances are not yet present.

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Gottlieb Stephanie the younger, who wrote the original libretto for Der Schauspiel-director.

and fruit. While His Imp. Maj. partook of the meal with the exalted visitors and guests, the Imperial and Royal Chamber Music was to be heard in wind instruments. The repast concluded, there was a performance by the actors of the I. & R. National Theater on the stage erected at one end of the Orangerie of a play with arias, especially composed for this festivity, and entitled *Der Schauspiel-director*. At its conclusion, the company of Court Opera singers, on the Italian stage erected at the other end of the Orangerie, gave an *opera buffa* likewise quite newly written for this occasion, and with the title of *Prima la musica e poi le parole*. All this time, the Orangerie was most gloriously illuminated with numerous lights from candelabras and brackets. At 9 o'clock, the whole company returned to town in the same order, with each coach accompanied by grooms with links."

The *Wiener Zeitung's* society reporter did not mention the composer or librettist of either entertainment. For *Der Schauspiel-director,* the composer was of course Mozart, working to a text by Gottlieb Stephanie the younger (to distinguish him from his step-brother Gottlob), an actor, director, and prolific, thoroughly trivial playwright, originally from Breslau but long settled in Vienna, and best remembered as the librettist of Mozart's *Abduction from the Seraglio*. The composer of *Prima la musica e poi le parole (First the music and then the words)* was Antonio Salieri, who was to live long enough to give composition lessons to Schubert and Liszt, and to be calumnied as the alleged poisoner of Mozart, while the librettist was the accomplished Giambattista Casti. (Opera buffs will recognize *Prima la musica* as an ancestor of *Capriccio* by Richard Strauss and Clemens Krauss.) At the Orangerie party, *Prima la musica,* with its easily recognizable sendups of prominent figures of the Viennese theatrical world, enjoyed the greater success, though *Der Schauspiel-director* pleased at its brief run of public performance in Vienna soon after the Schönbrunn bash.

The Emperor Joseph II paid the piper and called the tune, or at least the words: the scenarios for both operas were suggested, indeed outlined in great detail, by His Imperial Majesty. The original libretto of *Der Schauspiel-director* is a pretty numbing affair. First of all, it is long, long, long: about 800 lines of spoken dialogue come between the Overture and the first aria. The situation itself is amusing. An impresario tries to assemble an opera company, but has a hard time of it because of assorted interferences stemming from the sexual dalliances and well-nourished egos of two rival sopranos. Stephanie's working out of the Imperial scenario is filled, though, with non-essential characters who engage in spacious discussion of a range of subjects from economics of theater to the present deplorable taste for the works of William Shakespeare to plain gossip (not to mention interpolated scenes from other plays). The original text has almost certainly not been given in full since Schönbrunn. Goethe was the first to adapt the work—that was in 1791—and since then, there has been no end to attempts to provide workable framework for Mozart's music.

Our version leaves Mozart's music and Stephanie's sung texts absolutely alone. For the rest, the poet Deborah Trustman has written a text that gives the essence of the original scenario and provides proper occasion for Mozart's four vocal numbers to appear. Herr Buff, who is both singer and impresario, is trying to cast an opera, and his house tenor, Herr Vogelsang (birdsong), is helping him get through the auditions. First on the schedule is a soprano he knows well from many years ago, Ma-

dame Herz (heart), whose specialty is pathos. Next is a young coloratura soprano very much on the professional make, Mademoiselle Silberklang (silvertone).* So at least it should be, but by administrative slip-up, the two ladies appear simultaneously, making no bones about the less than high regard in which they hold each other. Each sings her audition aria, Mme. Herz seeking to touch and Mlle. Silberklang to charm. (If the situation is funny, the music is not: Mme. Herz's farewell to Damon is a most lovely song, and not least so the introduction for solo bassoon and oboe that was apparently an afterthought for the production in Vienna.) In the trio that erupts after the arias, Herr Vogelsang, with little effect, chides the sopranos and tries to restrain them. Herr Buff gains control of the situation, and in the final quartet—one in which each soloist has a verse leading to a refrain in ensemble—all agree that an artist must balance the proper claims both of modesty and of ego (as Goethe once said, "Do we truly live if others live too?").

—M.S.

*Mozart wrote this role for Caterina Cavalieri, the soprano for whose "facile gullet" *(geläufige Gurgel)* he designed the part of Konstanze in *The Abduction from the Seraglio* and for whom he interpolated *Mi tradì* at the Vienna premiere of *Don Giovanni*.

Der Schauspieldirektor	**The Impresario**
Madame Herz's aria:	
Da schlägt die Abschiedstunde, um grausam uns zu trennen; wie werd' ich leben können, o, Damon, ohne dich? Ich will dich begleiten, im Geist dir zur Seiten schweben um dich! Und du, vielleicht auf ewig vergisst dafür auf mich! Doch nein, wie fällt mir so was ein! Du kannst gewiss nicht treulos sein.	Now strikes the hour of farewell, cruelly to part us. How ever shall I be able to live without you, oh Damon? I want to accompany you, and in spirit hover about you. And you, perhaps you will forget me for ever. But no, how can I even think of such a thing? You surely cannot be faithless.
Ein Herz, das so der Abschied kränket, dem ist kein Wankelmut bekannt, wohin es auch das Schicksal lenket! Nichts trennt das festgeknüpfte Band.	A heart so hurt by parting knows nothing of inconstancy, no matter where destiny may lead it. Nothing can sever the tightly knit bond.
Mademoiselle Silberklang's aria:	
Bester Jüngling! Mit Entzücken nehm' ich deine Liebe an, da in deinen holden Blicken ich mein Glück entdecken kann. Aber ach! Wenn düstres Leiden unsrer Liebe folgen soll, lohnen dies der Liebe Freuden? Jüngling, das bedenke wohl!	Dearest youth, with delight I accept your love, for it is in your charming glances that I can discover my happiness. But oh, if dark sorrow were the consequence of our love, could love's joys make it up to us? Dear youth, think on it well!
Nichts ist mir so wert und teuer als dein Herz und deine Hand; voll vom reinsten Liebesfeuer geb' ich dir mein Herz zum Pfand.	Nothing is so precious and dear to me As your heart and your hand. Filled with the purest ardor of love, I give you my heart as pledge.
Trio for Mademoiselle Silberklang, Madame Herz, and Herr Vogelsang:	
S: Ich bin die erste Sängerin. H: Das glaub' ich, ja, nach Ihrem Sinn. S: Das sollen Sie mir nicht bestreiten! H: Ich will es Ihnen nicht bestreiten.	S: I am the prima donna. H: Ha, I believe that, that's what you say. S: I won't let you dispute that. H: I wouldn't want to dispute that.

V: Ei, lassen Sie sich doch bedeuten!
S: Ich bin von keiner zu erreichen,
das wird mir jeder eingestehn.
H: Gewiss, ich habe Ihresgleichen
noch nie gehört und nie gesehn.
V: Was wollen Sie sich erst entrüsten,
mit einem leeren Vorzug brüsten?
Ein jedes hat besondern Wert.
S: Mich lobt ein jeder, der mich hört!
H: Mich lobt ein jeder, der mich hört!

H: Adagio, adagio, adagio!
S: Allegro, allegrissimo!
V: Pian, piano, pianissimo, pianississimo!

V: Kein Künstler muss den andern tadeln,
es setzt die Kunst zu sehr herab.
H: Wohlan, nichts kann die Kunst mehr
adeln! Ich steh' von meiner Ford' rung ab.
S: Ganz recht, nichts kann die kunst mehr
adeln! Ich stehe ebenfalls nun ab.

H: Ich bin die erste! Ich, ich, ich!
S: Ich bin die erste! Ich, ich, ich!
H: Adagio, adagio, adagio!
S: Allegro, allegrissimo!
V: Ei, ei, piano, pianissimo,
calando, mancando,
diminuendo, decrescendo,
pian, piano, pianissimo!

V: Now do listen to reason.
S: I cannot be approached by anyone,
everybody will admit that.
H: And that's for sure, never have I heard
or seen anyone like you.
V: But why bother to get indignant
and put on airs over empty privileges?
Each is valuable in her own way.
S: To hear me is to praise me.
H: To hear me is to praise me.

H: Adagio, adagio, adagio!
S: Allegro, allegrissimo!
V: Pian, piano, pianissimo, pianississimo!

V: No artist should run down a colleague,
that debases art itself too much.
H: All right then, nothing can ennoble art
more. I renounce my demands.
S: Quite true, nothing can ennoble art more,
I too renounce.

H: I am the first! I, I, I!
S: I am the first! I, I, I!
H: Adagio, adagio, adagio!
S: Allegro, allegrissimo!
V: Now, now, piano, pianissimo
calando, mancando,
diminuendo, decrescendo,
pian, piano, pianissimo.

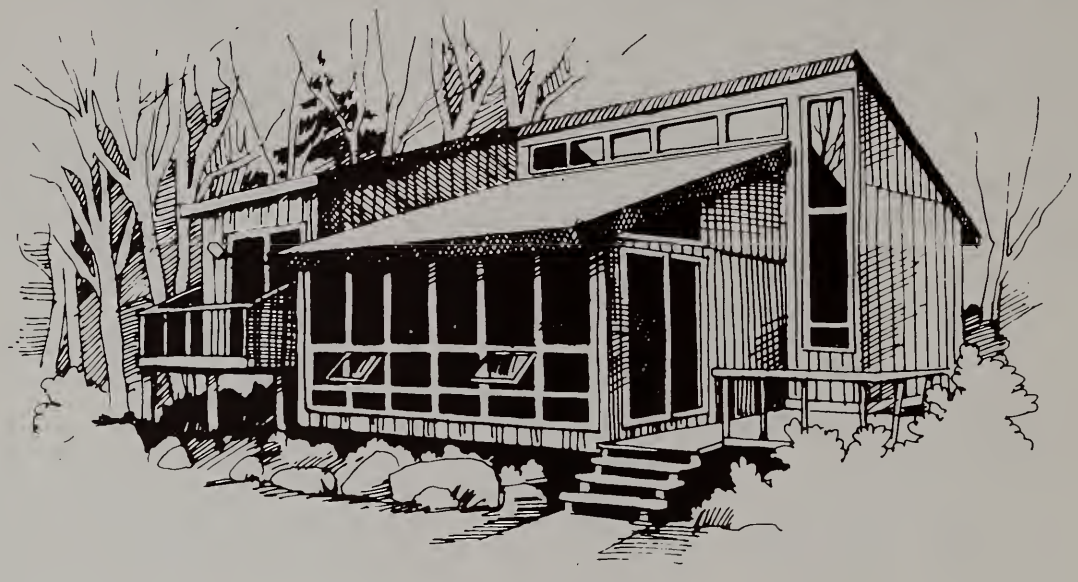
Finale for Mademoiselle Silberklang, Madame Herz, Herr Vogelsang, and Herr Buff:

S: Jeder Künstler strebt nach Ehre,
wünscht der einzige zu sein;
und wenn dieser Trieb nicht wäre,
bleibe jede Kunst nur klein.
H, S, V: Künstler müssen freilich streben.
stets des Vorzugs wert zu sein;
doch sich selbst den Vorzug geben,
über andre sich erheben,
mach den grössten Künstler klein.
V: Einigkeit rühm ich vor allen
andern Tugenden uns an;
denn das Ganze muss gefallen
und nicht bloss ein einz'lner Mann.
H, S, V: Künstler müssen ...
H: Jedes leiste, was ihm eigen,
halte Kunst, Natur gleich wert;
lasst das Publikum dann zeigen,
wem das grösste Lob gehört.
H, S, V: Künstler müssen ...
B: Ich bin hier unter diesen Sängern
der erste Buffo, das ist klar.
Ich heisse Buff, nur um ein O
brauch' ich den Namen zu verlängern,
so heiss' ich ohne Streit: Buffo.
Ergo bin ich der erste Buffo;
und das wie ich kein's singen kann,
sieht man den Herren doch wohl an?

H, S, V: Künstler müssen ...

S: Every artist covets honor
and really wants to be the only one,
and without that drive,
art would remain a small sort of thing.
H, S, V: Nevertheless, artists must strive
to be worthy of preferment;
but to give preferment to yourself,
to push yourself ahead of others,
that only diminishes the greatest artist.
V: I commend unity
above all other virtues;
for it is the whole that must please,
not just one single performer.
H, S, V: Nevertheless, artists must ...
H: Let each accomplish what suits her
best, valuing art and nature equally;
then let the audience decide
who merits the greatest praise.
H, S, V: Nevertheless, artists must ...
B: Among these singers, I am
the primo buffo, that is clear.
My name is Buff, and only by one O
need I lengthen my name, and then
beyond duspute I'm called Buffo.
Ergo, I am the primo buffo,
and that I can sing like no one else
here is surely something you can
read on their faces.
H, S, V: Nevertheless, artists must ...

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Saturday, 16 July at 8:30

NEVILLE MARRINER, conductor

MENDELSSOHN Symphony for strings, No. IX in C
Grave—Allegro
Andante
Scherzo
Allegro vivace

MENDELSSOHN Piano Concerto No. 2 in D minor, Opus 40
Allegro appassionato
Adagio
Finale: Presto scherzando

TAMÁS VÁSÁRY

INTERMISSION

MENDELSSOHN Symphony No. 4 in A, *Italian*
Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

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Baldwin piano

Felix Mendelssohn-Bartholdy
Symphony for Strings No. IX in C
Piano Concerto No. 2 in D minor, Opus 40
Symphony No. 4 in A, Opus 90, *Italian*

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of the composer's maternal Uncle Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early at 1816. Mendelssohn wrote the three works on this evening's program in 1823, 1837, and 1832 respectively. These performances of the Symphony for Strings and of the D minor Piano Concerto are the first by the Boston Symphony Orchestra.

Mendelssohn is the most astonishing of all the composing prodigies. Mozart was to go much farther, but as a teenager not even he surpasses—or often equals—Mendelssohn in assurance and certainly not in individuality. To think of the young Mendelssohn is to think first of all of the Octet for Strings, written 1825, the year he turned 16, and of the overture for Shakespeare's *Midsummer Night's Dream*, the work of a boy of 17. He has found a voice unmistakably his own and he uses it with the confidence of a seasoned professional. In a way he was just that. By time he composed the Octet he had seen, heard, read a lot. He had composed a lot, too. All advantages were his. Moses Mendelssohn,* his grandfather, was a philosopher and literary man of great stature—something like a Martin Buber

*It is with him that the name Mendelssohn comes into the family. His father's name was Mendel Dessau, and he styled himself Moses Ben Mendel, Moses the son of Mendel.



Mendelssohn at about the time he wrote the Symphony for Strings, drawn by the painter and family friend, Wilhelm Hensel.

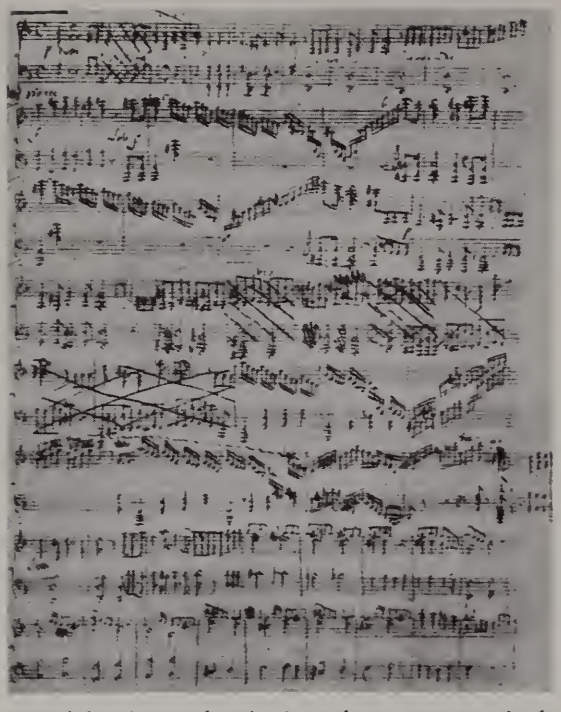
of his time, it has been suggested—who has an enduring monument in the title role of Lessing's profound and humorous *Nathan the Wise*. His father was a highly regarded and prosperous banker. His mother played the piano, sang, drew, and read French, Italian, English, and Greek authors in the original. His sister Fanny, four years older than himself, surprised the family when she was 13 by giving them a performance, from memory, of the whole of Bach's *Well-tempered Clavier*. (She, the person to whom Felix was closest all his life and whose early death without doubt hastened his, is one of the lost women of 19th-century history: her father, the firmly patriarchal Abraham Mendelssohn, insisted that music could only be an embellishment on the surface of her life and never its "fundamental bass." He managed, however, to ignore the letters from Uncle Jakob Bartholdy, now Consul in Rome, who advised against Felix's being allowed to become a professional musician, "which is after all no kind of career, no life, no goal.")

With Fanny to one side of him and Rebecka and Paul, two and four years younger, on the other, Felix was the Crown Prince. At ten, after three years'

study with the highly competent Ludwig Berger, he gave his first recital at the piano. He traveled widely with his family, turned into an accomplished linguist, and learned to execute the elegant drawings that adorn his letters and journals. He became the pupil and protégé of Carl Zelter, composer, choral conductor, and partner in a prolific correspondence with Goethe, and it was through Zelter that the boy met Goethe himself, improvising for him at the piano and thoroughly enjoying his rather flirtatious friendship with that 72-year-old Olympian eminence.

Dated compositions by Mendelssohn exist from just before his eleventh birthday in 1820. Twelve early symphonies—we use Roman numerals to distinguish them from the five "grown-up" symphonies—were written from 1821 to 1823. He meant them for Sunday musicales at home and was by no means in favor of having them played elsewhere or published. The discovery of Mendelssohn's pre-Octet works has been a development since the end of World War II, the harvest including, along with the symphonies, a D minor Violin Concerto which Yehudi Menuhin was the first to play and record, and two concertos for two pianos (composed, of course, for himself and Fanny). The Symphony No. IX was the first of the twelve to be published, and that happened only in 1962. It is an ambitious, accomplished, original work. A solemn introduction in C minor precedes the C major allegro, and Zelter may well have worried about the unruliness that had the boy swing into A major for the recapitulation of his second theme. Perhaps, though, he understood it as preparation for the fairly remote E major in which the second movement is set (a very Haydnesque choice). Here Mendelssohn gives us something striking indeed, an ethereal music for four solo violins, spelled by some learned fugal writing for the lower strings by themselves, then a reprise of the violin music, with the whole orchestra brought together only in the coda. The typically elfin Mendelssohn scherzo is at least suggested in the next movement, whose trio includes a souvenir of the yodeling Felix would have heard on the family's trip to Switzerland—new territory for tourists then—in 1822. The finale is properly exuberant, if not absolutely successful at the last in its attempt to get faster and faster.

By 1837, when Mendelssohn composed his D minor Piano Concerto for the Birmingham Festival—"the people made such a fuss over me that I am quite dumbfounded; I believe they clapped their hands and stamped for at least ten minutes afterwards"—he was an international celebrity. The years were filled with more travels, meetings and friendships with the great and famous, with hard work—he had written the oratorio *Saint Paul*, the *Italian*, *Scotch*, and *Reformation* symphonies, the superb and neglected *First Walpurgis Night*, string quartets, overtures, the first *Songs Without Words*, had conducted the significant revival of Bach's *St. Matthew Passion*, taken on leadership of the Lower Rhenish Music Festival in Düsseldorf and of the Gewandhaus concerts in Leipzig—and with success, success, success. The occasional professional mishap, like his failure to land the directorship of the Berlin Singakadamie after Zelter's death, stands out as an exception in a period that brought him honor after honor. Yes, Zelter had died in 1832 just eight weeks after Goethe, and so in 1835 had Abraham Mendelssohn. Fanny had been married since 1829. In 1836 in Frankfurt, Felix met Cécile Jeanrenaud, the proper and exceedingly pretty daughter of a French Protestant clergyman. Her impact was considerable: "I can neither compose, nor write letters, nor play the piano!" On 28 March 1837, they were married, and before long, things were back to normal within the not too romantic breast of the extraordinarily equilibrated young man. Writing during their honeymoon, Felix reported to Fanny that he had "a book of songs without words . . . nearly ready for printing," and further, "I have almost finished a string quartet and shall soon begin another. I am in the proper vein for working just now." The D minor Piano Concerto, too, is among the works



Mendelssohn's sketch for the opening of the D minor Concerto.

sketched during those weeks. "[It] is nothing special as a composition," he wrote, "but the last movement is so effective as fireworks that I often have to laugh, and Cécile cannot hear it often enough." No wonder the jealous sisters worried about their brother, whom they found "definitely changed."

In spite of Cécile and the Birmingham foot-stompers, the D minor Concerto has never shared the public favor enjoyed from the beginning by the G minor, which in 1830 he dashed off "almost negligently" for the beautiful 18-year old Delphine von Schauroth, and of which he was also inclined to speak harshly. It shares certain features with the earlier, perhaps more impulsive piece, among them the immediate entrance of the soloist and the linking of all the movements in unbroken sequence (the latter being an issue that preoccupied Mendelssohn in several of his large works). Starting out with one of his favorite classical concertos in his mind, Mozart's in D minor, Mendelssohn reminds us again how deeply classical he is in orientation: his expression of passion comes closer to the *Sturm und Drang* gestures of Haydn and Mozart in the 1770s than to the Romantic manner of his contemporaries like Chopin and Schumann. He writes fluently, engagingly, sometimes brilliantly in that mixture of the learned manner and the salon style that he made so unmistakably his own. The lyric music especially appeals—the second theme of the Allegro appassionato and the spaciously contemplative Adagio. And without doubt, the busy-work of the finale achieves just what it is meant to do. Not, to be sure, his most personal statement, the D minor Concerto still delights by its elegance and its masterful piano style. It deserves a better fate than its general neglect.

It is hard to imagine that any musician has ever had trouble with the *Italian* Symphony—unless it was sheer envy. The surprising exception is Mendelssohn himself, who revised the work after its first performance in London in 1833 (in the same Hanover Square Rooms where Haydn led the premieres of his last twelve symphonies in the 1790s), but remained dissatisfied, refusing to permit further performance or publication during his lifetime. We have no clue as to what displeased him. He began work on it during an extended journey through Italy in 1830-31 and referred to it as his "Italian symphony," also remarking that it was the most cheerful piece he had yet composed. Occasion to complete the piece was provided by a resolution passed 5 November 1832 by the general membership of the London Philharmonic Society "that Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture and a vocal piece for the Society, for which he be offered the sum of one hundred guineas." The public success of the new symphony was immense. Paganini was in the audience and he was so taken by Mendelssohn's playing of Mozart's D minor Concerto, K. 466, that he suggested that the two ought to play all the Beethoven sonatas together. Alas, because Paganini soon had to submit to surgery on his venereally infected larynx that extraordinary event never came about.

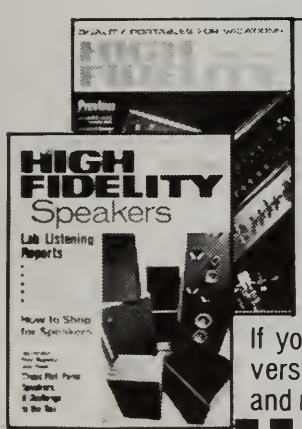
That the new symphony made such a splash is no wonder. It presents one captivating invention after another,

from that energizing tattoo of wind chords with which it opens; the bounding violin melody that begins seconds later; the architectural genius of the first movement, where the material that leads to the exposition's repeat comes back only in the coda; the out-of-phase recapitulation (a sort of Mendelssohnian house specialty) with the melody reappearing while the bass is still making its way back to the tonic; the chaste processional of the Andante; the delicate, and surely quite un-Italian, minuet with its enchanting, lightly sentimental close; finally, that rarity, a minor key finale to a symphony in major. A saltarello is literally a leaping dance, but the continuously running music that begins a minute or so into the movement is that of a tarantella, so named because it was believed that the only cure for the bite of the tarantula was to keep the patient in perpetual motion. The tarantula, it seems, has been maligned, and its bite, though painful, is harmless. At harvest time, though, fiddlers would walk through the fields of Italy, hoping for therapeutic engagements, and who after all would wish to knock anything that provides musicians with honest and gainful employment?



Mendelssohn as imagined by Aubrey Beardslee, who was born 25 years after the composer's death.

—Michael Steinberg



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Tanglewood 1977

Sunday, 17 July at 2:30

SEIJI OZAWA, conductor

HAYDN Overture to *Armida*

HAYDN Violin Concerto No. 1 in C major
(cadenzas by SILVERSTEIN)
Allegro moderato
Adagio
Finale: Presto

JOSEPH SILVERSTEIN

INTERMISSION

HAYDN Mass in B flat, *Theresa*
Kyrie
Gloria
Credo
Sanctus
Agnus Dei

RERI GRIST, soprano
GWENDOLYN KILLEBREW, mezzo-soprano
JOHN ALER, tenor
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Notes

Joseph Haydn
Overture to *Armida*
Violin Concerto No. 1 in C
Mass in B flat, *Theresa*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna on 31 May 1809. The three works on this program were written in 1783, in the early 1760s, and in 1799 respectively. At this afternoon's concert, Jerome Rosen plays the harpsichord and Philip Morehead, the organ.

"If anyone had told Haydn that, although he was destined for immortality, thousands would remain unaware that he had ever written a note of opera, he would have been blankly incredulous." Thus does Rosemary Hughes begin the chapter on vocal works in her admirable Haydn biography. (She does not, unfortunately, help much by devoting only three paragraphs to Haydn's twenty operas.) At this concert, we meet Haydn as he works in three genres in which his work is in varying degrees relatively little known. Opera is the most lost of these genres, though last year's Philips recording of *La fedeltà premiata (Fidelity Rewarded)* has certainly jolted the curiosity of a lot of us, as I don't doubt the forthcoming album of *La vera costanza (True Constancy)* will, too. Opera was important in the Esterházy household Haydn served from 1761 until 1790, the theater itself being splendid* and the performance standard high. *Armida*, composed 1783, was the last of Haydn's operas for Esterháza, and its story, drawn from the epic poem *Jerusalem Liberated* by the 16th-century writer, Torquato Tasso, is one of male heroism brought into conflict with female sorcery. Haydn's is one of about forty operas based on the story of the beautiful Queen Armida, a list that includes famous operas of Lully, Handel (his is called *Rinaldo*), and Gluck, and also the last work Dvořák completed. Haydn's overture, with whose first measures those of the padlock quintet in *The Magic Flute* are as good as identical, is a vivacious movement in B flat major and 4/4 time, interrupted briefly by a gentler music in triple meter. The scoring is for flute, two each of oboes, bassoons, and horns, plus strings.

Of Haydn's concertos, just a few have claimed places in the repertory—the D major Cello Concerto, joined now by the recently rediscovered one in C major, and those two delightful late works, the *Sinfonia Concertante* of 1792 for violin, cello, oboe, and bassoon, and the Trumpet Concerto of 1796. The rest we hear but rarely, and in any event, several of the works, including a concerto for two horns and another for bass, are lost. Though strong players wandered in and out of the Esterházy orchestra over the years—what Haydn wrote for them in the symphonies is ample evidence—there seems not to have been much call for solo concertos. In any event, the idea of concerto seems to have engaged his imagination less than the more internalized dialectic of the string quartet and the symphony, perhaps not because, as one commentator has suggested, he was naturally democratic by temperament, but because he was, by his admission, "no wizard" as a performer. The outstanding concerto composers from Vivaldi to Brahms were, with few exceptions like Tchaikovsky, virtuosi.

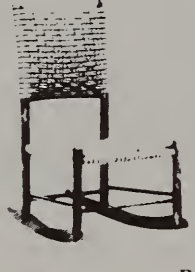
Haydn listed the C major Violin Concerto in his own catalogue as *"fatto per il Luigi."* Luigi was Aloisio Luigi Tomasini, born 1741 in Pesaro, and brought at 18 to Eisenstadt to serve Prince Paul Anton Esterházy as violinist and valet. By time Haydn joined the household as Vice-*Capellmeister*, Tomasini had been excused from his duties as personal servant, sent to spend a year in Venice to advance his musical education, and was soon to advance to concertmaster. He became a reputable composer, played concerts around Europe, and, except for a brief interval in the early 1790s, remained in the service of the

*There were actually two opera houses at Esterháza, one that burned down in November 1779 and a new one that was inaugurated with the first performance of *La fedeltà premiata* on 25 February 1781. In the interim, opera was given in the marionette theater.

Esterházy family until his death in 1808. In the first symphonies that Haydn wrote for the Esterházy orchestra, the *Morning, Noon,* and *Night* trilogy of 1761, he paid tribute to Tomasini's skill in a series of musically challenging solos. We don't know for what occasion he wrote this concerto—it may have been to celebrate Tomasini's promotion to concertmaster—but we can be fairly sure that it was done by 1765. The work is a charming hybrid from that period, still so unsorted-out by the historians, when the new manner we now call "classical" was in the process of breaking away from the Baroque. The two quick movements look forward, but the beautiful adagio aria, so effectively set between framing groups of three measures each, is an extension of the sort of slow movement we know from Vivaldi's *Winter* and *Spring*.

With the so-called *Theresa* Mass, we get to the fully matured, the great Haydn. But this work, too, was written for the Esterházys, and Luigi Tomasini will have sat at the concertmaster's desk when Haydn conducted the first performance in the Church on the Hill at Eisenstadt on 8 September 1799. Like the *Nelson* Mass, sung here Friday of last weekend, the *Theresa* is misnamed, but if there is at least some connection between Lord Nelson and the atmosphere that informs the *Missa in angustiis (Mass in Time of Angst*[?]), as Haydn called it, there is none whatever between the present work and any Theresa. It was at one time assumed that Haydn wrote this work for Marie Therese, wife of the Emperor Franz II, but that seems to be founded on confusion with the *Te Deum* of the same year, which was composed for the Empress. All six of Haydn's late masses, of which the earliest is the *Missa in tempore belli (Mass in Time of War)* of 1796 and the last the *Wind-band* Mass of 1802, were written for the same purpose, and that was to celebrate the name day of Maria Josepha Hermenegild, wife of Prince Nicholas II Esterházy.

When Nicholas I died in 1790, his son, Paul Anton II, dissolved the musical establishment, and that was the oc-



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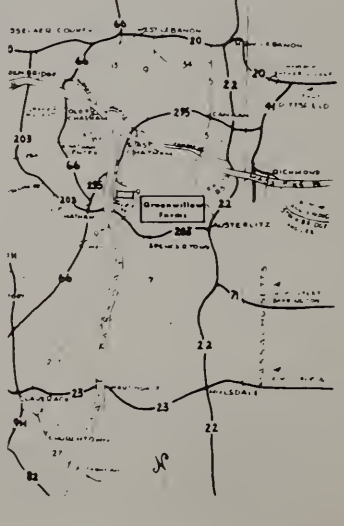
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casion for Haydn, after a brief stay in Vienna, to go on his two long and triumphal journeys to England. The 29-year-old Nicholas II, when he succeeded Paul Anton in 1794, restored music to at least something approaching the important position it had formerly held in the household, and the enduring monument to his patronage are the six name day masses of Haydn, to which we must add the C major Mass of Beethoven, written for the same purpose in 1807. One imagines that it must have given Haydn special pleasure to return to Eisenstadt, no longer a servant, but universally recognized as the greatest of living composers (a place he himself would unhesitatingly have assigned to his beloved Mozart until the latter's death in December 1791), and the holder, to boot, of an honorary doctorate from Oxford University. And part of the pleasure would have been composing for the warmly gracious Princess, who not only valued his art but who, now that his dear friend Marianne von Genzinger was gone, knew better than anyone how to provide for the comfort of his aging person, making sure that the supply of Malaga wine didn't run out and paying the occasional medical bills.

Like the *Nelson* Mass, the *Theresa* Mass has trumpets and drums in the orchestra (though only two of the latter), plus a pair of clarinets, strings, and organ. The sound is far milder, though, with the trumpets neither as high nor as prominent as in the earlier work, being saved here primarily for reinforcement of *tutti* passages, and with the organ likewise kept in the background as an accompanying instrument. The musical content itself is of density and strength. The *Kyrie* has a solemn *adagio* introduction, and the *allegro* starts in an energetic fugal style that is relaxed but not really abandoned for the more lyrical setting of the words *Christe eleison*. The *Gloria* is big and jubilant, and how effective those few moments are in which Haydn allows the trumpets and drums some prominence. In contrast to Haydn's usual practice, the *Qui tollis* is forceful and quick, with almost non-stop triplets in the violins, and a miraculous hush and change of harmonic perspective on *suscipe deprecationem nostram*.

The *Credo* again is large in style and forthright, with enormous energy in the busy sixteenth-note figurations of the violins (Wagner—and this can only be coincidence—starts the congregational hymn at the beginning of *Meistersinger* with the same phrase). With the *Incarnatus*, Haydn gives us the first slow music since the *Kyrie*, and also the first extended passage for the four soloists without chorus. In an astonishing stroke, Haydn continues in minor for the account of the resurrection. For the clauses about the Holy Ghost, words that don't usually inspire composers especially, Haydn finds one of his most wonderfully soaring phrases: the alto sings it first on *et in Spiritum Sanctum*, with the soprano continuing, the bass later picking it up for *qui locutus est*, the tenor for *confiteor*, and the soprano once more on *et exspecto*. That *et vitam venturi* is set fugally is a matter of custom, but the vigor and tightness of this fugue are altogether particular. Among the wonders yet to come are the sunshine of G major (where we haven't been yet) when the *Benedictus* arrives and the astonishing breadth with which that movement is imagined and composed, the stern minor-mode beginning of the *Agnus Dei*, and the exuberant high spirits with which he brings this, one of the greatest of his works, to its close.

—Michael Steinberg

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Gloria in excelsis Deo.	Glory be to God on high,
Et in terra pax hominibus bonae voluntatis.	and in earth peace to men of good will.
Laudamus te, benedicimus te, adoramus te,	We praise thee, we bless thee, we worship
glorificamus te; gratias agimus tibi propter	thee, we glorify thee, we give thanks to thee

magnam gloriam tuam; Domine Deus, Rex coelistis, Deus pater omnipotens.
Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris;
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris miserere nobis;

for thy great glory, O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, to solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris.
Amen.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, Begotten not made, Being of one substance with the Father, By whom all things were made:

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men, and for our salvation came down from heaven,

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, And was made man,

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

And was crucified also for us under Pontius Pilate. He suffered and was buried,

Et resurrexit tertia die secundam Scripturas; Et ascendit in coelum; sedet ad dexteram Patris, et iterum venturas est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

And the third day he rose again according to the Scriptures, And ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

And I believe in the Holy Ghost, The Lord and Giver of life, Who proceedeth from the Father and the Son, Who with the Father and Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead,

Et vitam venturi saeculi. Amen.

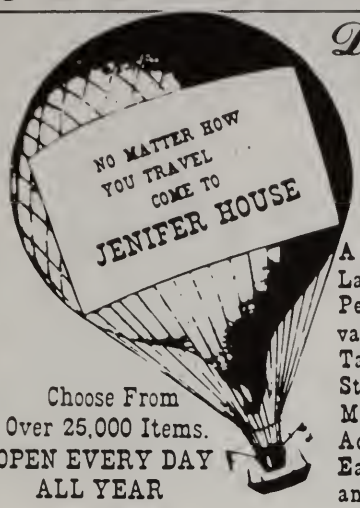
And the life of the world to come. Amen.

Sanctus, sanctus, sanctus, Donimus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.



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Tanglewood Festival Chorus

The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concert directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler, and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in the Boston Symphony's



Damnation of Faust, conducted by Seiji Ozawa, was nominated for a Grammy as the best choral recording of the year. Their most recent appearance with the BSO was in April, when they sang Roger Sessions' *When Lilacs Last in the Dooryard Bloom'd* under Seiji Ozawa's direction.

Sopranos
Margaret Aquino
Cynthia Armstrong
Deborah London Berg
Marie-Christine Casey
Susan Chapman
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Rebecca Flewelling
Yvonne Frazier
Marilyn L. Haskel
Alice Honner
Beth Howard
Frances Kadinoff
Carole Stevenson Kane
Vivian LaMorder
Barbara Levy
Joyce Lucia
Virginia Lambert Mason
Betsy Moyer
H. Diane Norris
Joan Pernice
Nancy Peterson
Gail Ransom
Rhonda Rivers
Judith L. Rubenstein
Barbara A. Scales
Bette L. Snitzer
Ann K. Staniewicz
Jane Stein
Janet Wade
Pamela Wolfe

Altos
Mary Bennett
Skye Burchesky
Anne Butler
Bette Carey
Doris Halvorson Coe
Elizabeth H. Colt
Mary Crowe
Mary Curtin
Catherine Diamond
Ann Ellsworth
June Fine
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Karol Hommen
Leah Jansizian
Alison D. Kohler
Dorothy Love
Sharron J. Lovins
Nina Saltus
Frances Schopick
Janet Shapiro
Amy Wing Sheridan
Lynne Stanton
Nancy Stevenson
Laurie Stewart
Florence A. St. George
Lisa Tatlock
Kathi Tighe
Susan Watson
Maria E. Weber
Mary J. Westbrook

Tenors
Kent E. Berwick
Paul Blanchard
Sewell E. Bowers, Jr.
Albert R. Demers
Paul Foster
Robert Greer
Dean A. Hanson
Wayne Henderson
John Henry
James P. Hepp
Jeffrey Hoffstein
Richard P. Howell
Peter Krasinski
Paul Kowal
Gregg Lange
Henry L. Lussier, Jr.
Jack MacInnis
Al Newcomb
Ray Parks
Andrew Roudenko
Vladimir Roudenko
Peter D. Sanborn
Robert W. Schlundt
William Severson
John Smith
Douglas Thompson

Basses
Peter Anderson
Antone Aquino
Mitchell Brauner
Richard Breed
Neil Clark
John W. Ehrlich
Bill Good
Carl D. Howe
Daniel J. Kostreva
Henry Magno, Jr.
Martin Mason
Jim Melzer
Frank G. Mihovan
John P. Murdock
Jules Rosenberg
Peter Rothstein
Robert Schaffel
Frank Sherman
Richard M. Sobel
Douglas Strickler
Jean Renard Ward
Nathaniel Watson
Pieter Conrad White
Robert T. Whitman
Howard J. Wilcox

Reri Grist

Soprano Reri Grist of New York City attended the New York High School of Music and Art, and Queens College where she earned a B.A. in music. She has appeared with the Metropolitan Opera as Rosina in *The Barber of Seville* (her debut, 1966), Sofie in *Der Rosenkavalier*, Adina in *L'Elisir d'amore*, Olympia in *Tales of Hoffman*, the Oscar in *Un ballo in maschera*, Norina in *Don Pasquale*, and Gilda in *Rigoletto*. She has performed at the Köln Opera, Milano's Piccolo Scala, the Holland Festival, the Salzburg Easter Festival, the Spoleto Festival, the Zurich Opera, and the Vancouver, New York, and Santa Fe operas, as well as with the New York Philharmonic, and the San Francisco, Toronto and New Jersey symphonies. She has recorded for Angel, Columbia, Deutsche Grammophon, RCA, and Vanguard labels.



Elizabeth Parcells

Elizabeth Parcells of Boston graduated from New England Conservatory in 1974. She has studied with Willis Paterson, Elsie Inselman, Elizabeth Marion, Janice Harsanyi, and Mark Pearson. She has been a soloist with the Colleguim Musicum conducted by Daniel Pinkham, the New England Conservatory Chorus conducted by Lorna Cooke DeVaron, the Opera Theater directed by David Bartholomew, and the Conservatory Orchestra and Contemporary Ensemble conducted by Gunther Schuller. In and around Boston, Miss Parcells has performed at Kings Chapel under Daniel Pinkham, with the Handel and Haydn Society under Thomas Dunn, the Cecilia Society under Donald Teeters, the Cambridge Society for Early Music under Iva Dee Hiatt, the Masterworks Chorale under Allen Lannom, the Brandeis Chorale, the Concord Symphony, and the Boston Pops under Arthur Fiedler. She has spent previous summers at Tanglewood in the Phyllis Curtin Seminar and at the Berkshire Music Center. In 1975 and 1976 she placed second in the Metropolitan Opera New England Regional Auditions.



Neil Rosenshein

A native of New York City and an American-trained tenor, Neil Rosenshein made his professional debut three years ago as Count Almavia in *The Barber of Seville* with the Opera Association of Florida. After his many and varied performances at the 1974 Wolf Trap Festival, he toured with Sarah Caldwell and the Opera Company of Boston. Of his many appearances during the 1974-75 season were his debut with Seiji Ozawa and the BSO in Boston and New York singing all tenor parts in *L'Enfant et les sortilèges*, and his performance in the concert version of Stravinsky's *The*





Rake's Progress with the Gardner Museum Series of Boston conducted by John Moriarty. In 1975 Rosenshein sang the title role in *L'Ormindo* at both the Caramoor Festival and with the BSO at Tanglewood conducted by Seiji Ozawa. In 1975-76 he sang with Sarah Caldwell and the Opera Company of Boston, the Syracuse Opera Company, the San Francisco Spring Opera, the Albuquerque Opera Theater, and the Wolf Trap Festival. During 1976-77 he appeared with the San Francisco Opera, and in Boston and New York he sang in the BSO November performance of Handel's *Messiah* conducted by Colin Davis.

Mac Morgan

Mac Morgan earned a BA and Artistic degree from Eastman School of Music. Since his graduation he has appeared with the Goldovsky Opera Theatre, the New York City Center Opera, the Pittsburgh, Atlanta, and Miami opera companies, and on NBC and CBS television. During the summer of 1975 he taught at the Boston University Tanglewood Institute, conducted four master classes, and sang in Berlioz's *L'Enfance de Christ* and Mendelssohn's *Elijah* with the School for the Arts Chorus and Orchestra. During 1975-76 he appeared with the Bach-Festival in Winter Park, Florida in performances of Bach's *St. Matthew Passion* and Mozart's *Requiem*, with the Opera Company of Boston in their production of *Fidelio*, and in a recital at Emory University in Atlanta, Georgia. He currently teaches voice at B.U. School for the Arts.

Deborah Trustman

Deborah Trustman's work has been published in *Poetry* magazine. She comes from a musical background, is a graduate of Radcliffe College, and is on the staff of Harvard University's Office for the Arts. She wrote her *Impresario* text especially for this performance. The license-plate on her Porsche says MOZART.





Neville Marriner

Neville Marriner's early career was that of a violinist. He studied in London and Paris, and subsequently became a member of the Boyd Neel Orchestra, the London Mozart Players, the Philharmonia, and the London Symphony, as well as of many chamber ensembles. In 1956, he founded the Academy of St. Martin-in-the-Fields, based originally at the beautiful Georgian church in London by that name, and now the most comprehensively recorded chamber orchestra. It was Pierre Monteux who encouraged Marriner to study conducting. In 1969, Marriner also became conductor of the Los Angeles Chamber Orchestra. He has toured widely with both his orchestras and has appeared as guest conductor with many important orchestras in Europe, North America, and Japan. He conducted the Boston Symphony at Tanglewood in 1975 and 1976, and for the first time in Symphony Hall in December of 1976. His records are on Argo, Angel, Columbia, and also Philips, with whom he has recently signed an exclusive contract.

Tamás Vásáry

Hungarian pianist Tamás Vásáry, born in 1933, made his concert debut when he was eight years old, and gave his first recital when he was nine. He became Zolán Kodály's protégé at the Franz Liszt Academy when he was fifteen, and a member of its faculty when he was twenty. Concurrently with his teaching position, he performed throughout Hungary and Eastern Europe. He won the Queen Elisabeth of Belguim Prize in 1956, the Bach and Paderewski medals in London in 1960 as well as competitions in Paris and Rio de Janiero. After his 1961 London debut, he performed in the United States with the Cleveland Orchestra conducted by George Szell at Carnegie Hall. Since then he has appeared with the New York Philharmonic, the St. Louis Symphony, the Berlin Philharmonic, the Vienna Symphony, the Orchestre de Paris, the Orchestra de la Suisse Romande, the London Symphony, the London Philharmonic, the Royal Philharmonic, and the New Philharmonia, under conductors such as Ansermet, Dorati, Ceccato, Commissiona, Fricsay, Kempe, Previn, and Solti. After his conducting debut in Paris with the Orchestre Lamoureux in 1973, Vásáry conducted the Liszt Chamber Orchestra of Budapest in a tour of France which opened at the Menton Festival. His Deutsche Grammophon recordings include works by Chopin, Debussy, Liszt, and Rachmaninoff.

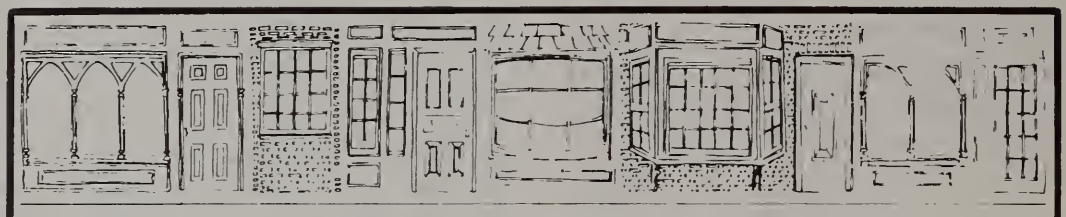




Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia and Rochester, and abroad in Jerusalem and



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Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Last fall, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin.

Gwendolyn Killebrew

Born into a musical family, Gwendolyn Killebrew began piano lessons when she was five. She later studied organ and French horn and participated in orchestra, band and chorus in high school. In 1963, while studying at Temple University, she was chosen to be a soloist with the Philadelphia Orchestra conducted by Pablo Casals in his oratorio *El Pesebre*. She studied with Hans Heinz at Juilliard and in 1966 won First Prize in the Belgian International Vocal Competition. She has been artist-in-residence at the Dartmouth Congregation of the Arts, where she performed contemporary works with composers Hans Werner Henze, Frank Martin and Aaron Copland.

She is active in both concert and opera, and has sung at the world's great music centers and festivals. Her many orchestral appearances have included the New York Philharmonic, Seattle



Symphony, Dallas Symphony, Pittsburgh Symphony, Los Angeles Philharmonic, St. Louis Symphony, Milwaukee Symphony, as well as the Boston Symphony Orchestra.

John Aler

Born in Baltimore, John Aler holds bachelor's and master's degrees in voice from Catholic University in Washington. He has sung with most of the musical institutions of the Baltimore-Washington area — the Opera Society of Washington, the Washington Oratorio Society, the Choral Arts Society of Washington, the Baltimore Opera (in whose national contest he won second prize), and the Choral Arts Society of Baltimore.

He has also been soloist with the Boston Symphony, the Boston Philharmonia, the Atlanta Symphony, the Brooklyn Philharmonia, the Buffalo Philharmonic, the Greenwich Choral Society, the Rhode Island Civic Chorale, and the Pro Arte Chorale. He has appeared during the summer at the festivals of Tanglewood, Newport and Cabrillo. He was invited to the American Opera Center of the Juilliard School to sing in Gian Carlo Menotti's production of *Don Pasquale*, and also was heard in Samuel Barber's *Anthony and Cleopatra*.

He recently won the first prize of the 1975 Concurso Internacional in San-



tiago, Chile, the first prize of the National Arts Club Competition, and was a finalist in the 1975 Metropolitan Opera National Auditions. During June of this year, Mr. Aler won first prize for men in the prestigious Concours International de Paris and a special award for French Art Songs.

Victor Braun

Victor Braun was born in Windsor, Ontario. He studied voice at the University of Western Ontario in London and at the Royal Conservatory of Music, University of Toronto. In 1956 he joined the Canadian Opera Company. He won the International Mozart Competition



in Vienna and made his debut at the Frankfurt Opera House in 1963. Since then, he has performed at La Scala, the San Francisco Opera, the Royal Opera House, Covent Garden, and the Canadian Opera Company. He has appeared in recitals, oratorios, and concerts under conductors such as Ancerl, Klemperer, and Ozawa. Under Georg Solti, he sang Wolfram in the complete recording of *Tannhäuser*. In recent years he has been the leading baritone of both the Bavarian State Opera in Munich and the Cologne Opera. Ford in *Falstaff*, Jochanaan in *Salome*, and Golaud in *Pelléas and Mélisande* have been among his major roles. In March 1977 he made his Boston debut in *Russlan* with the Opera Company of Boston.

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Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friend's Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.

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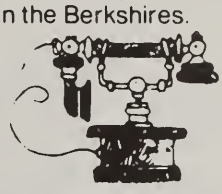
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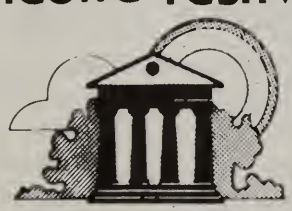
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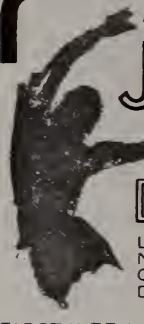
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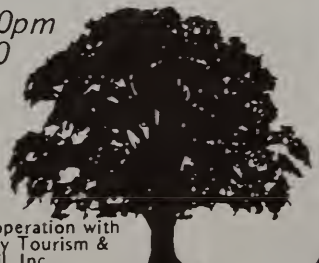
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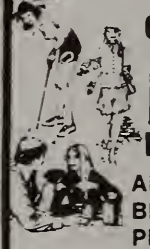
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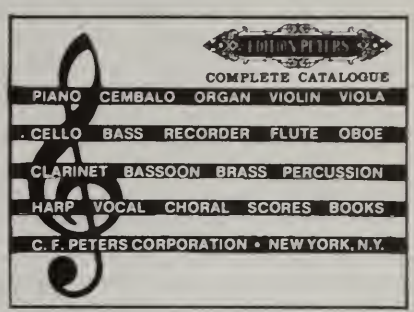
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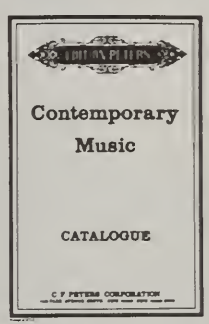


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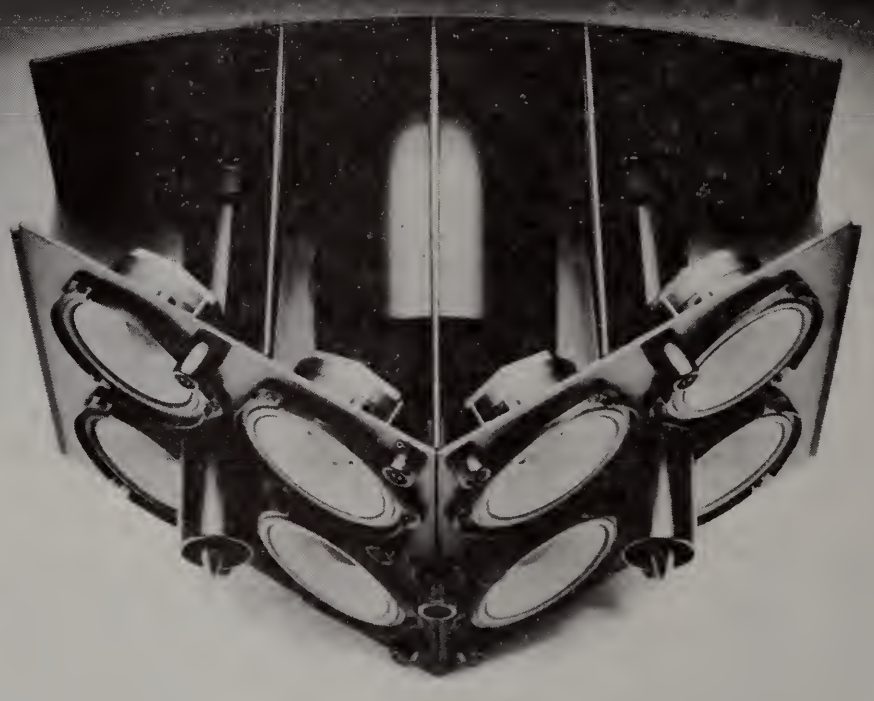
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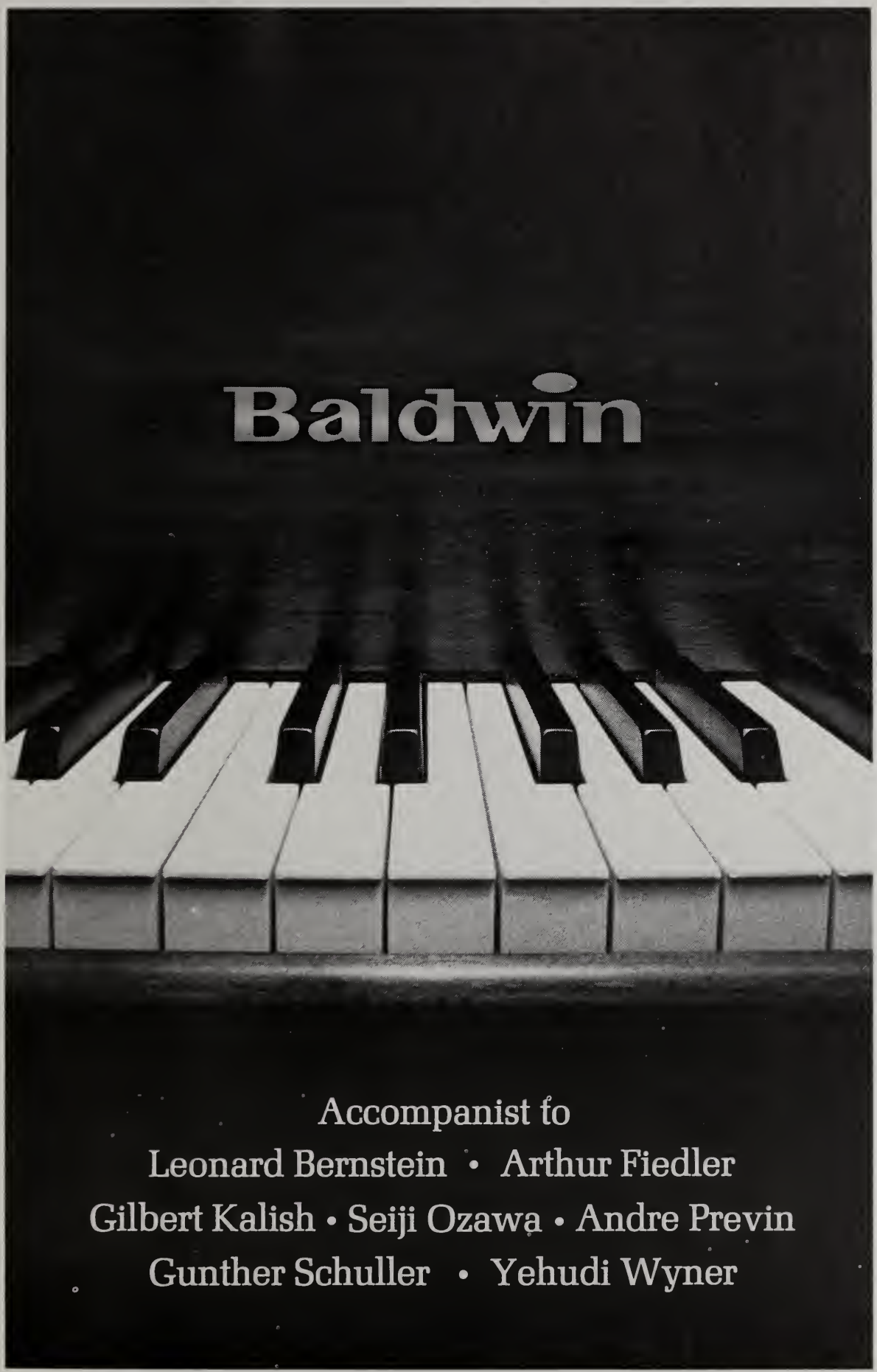
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The *Impresario*

Words by

Deborah Trustman

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OVERTURE

The Impresario, Herr Buff, sweeps on stage wearing a purple cap and accompanied by Herr Vogelsang, a tenor.

Ah, good day, my dear Herr Vogelsang,
How kind of you to come along
today and listen
to these sopranos audition.
We must begin to plan the coming season
—good singers are soon booked—with good reason,
and to my mind
these ladies are the best we'll find,
and they are asking fees that fit
our projected budget's deficit.

Madame Herz has been invited first,
I know there can be nothing worse
than two sopranos singing in one room,
Miss Silberklang is due at noon.

You are young, you do not know the ways
jealous prima donnas can behave
to make one pay attention
to their talents. I mention
this, since frequently we must
tolerate their histrionic fuss.
They rage thus and they call it art;
they tell you that it's written in the part
and that an artist must subsume her personality
to perform.

Their passion's target's me;
it's aimed appropriately.
I fashion the artistic entity,
I guard the musical integrity.
Succeed or fail, it's due to me.
Besides, I have the money.

I demand that musically
the quality be high, but serendipity
is rare, and full houses we ensure
by playing operas we've heard before.
It's a rare audience that will endure
contemporary sound. I produce secure
old-fashioned works my patrons love to hear
or my accounts would soon be in arrears.
If I make certain
at the last curtain
that most of the crowd
is humming aloud,
they will come back again
and again and again
in spite of the rain.

You accuse me of timidity,
but my basic sin's cupidity,
Herr Vogelsang, you must excuse
my philosophic rambling. I muse;

Friday, 15 July

The mezzo-soprano solo in the Mendelssohn *Psalm* will be sung by Kathryn Asman.

I feel nostalgic. I've not
seen Madame Herz for years, but
she used to be extremely pretty.
I sang with her once in *Così fan tutte*
I'm sure she has not changed.
She possessed an extraordinary range,
and she was passionate, artistically, of course.
She sang with great dramatic force

in German. She said that sounded closest to the truth.
They let her do it in her youth.
She wanted opera to be esoteric;
sung in translation it was simply barbaric.
Perhaps it's well the public does not understand
the lyrics; they are frequently inane or bland.
Music by itself should lift the spirits.
Comprehension would impair its
function.

And, my dear Herr Vogelsang,
Madame Herz has long been Number One.
Her manner's quite effusive,
but her ego's not conducive
to collaboration.
That you will see—that needs no elaboration.

She's late already. We'll soon be in a bind.
I knew she'd never come on time.
She'll rush in breathless, hair dishevelled,
and claim that I'm a nasty devil,
to wake her up at such an early hour.
She cannot vocalize, her voice is sour,
and, anyway, she's no silly ingenue
grabbing at a chance for a debut.

I'll be patient. I'll remind her
of a tune in G minor,
a mournful key, that aria
from *Damone e Rognone*, an early opera
by Wolfgang Amadeus Mozart.
She's sung it for years, it's close to her heart.

By the way, I do not know Miss Silberklang,
but I have friends who heard her when she sang
here last summer, some of that modern stuff
that strains the voice and makes its edges rough.
As to her artistic temperament,
I remain completely ignorant.

The two sopranos, Mme. Herz and Miss Silberklang, enter simultaneously from opposite sides of the stage. They are dressed in clashing colors. They see each other and stop short. They stand facing each other, threateningly. The Impresario rushes between them. He grasps Mme. Herz's hand and bends over it.

Dear Madame Herz, I kiss your hand!
We have not met for years! How can
so much time have passed? How well you look!
Your charm is undiminished! I took
you for an ingenue!
Do you recall what time we made our rendezvous?

Herz
Old Buff, you cannot impress
me with rhetoric. Vain arabesque,
it is grist for my mill
A clown you are still.
She is early. I'm on time, more or less.

Impresario
Now, Madame Herz, you know you're late,
and I beg you, please do not berate
me for your charming peccadillos
Your waist stays slender as a willow,
Come, come, my dear, what will you sing for us,
a bit of sweet insouciant fluff,
or that gorgeous, heart-rending farewell
from *Damone e Rognone* that you do so well?

Herz
(smiling) but, natürlich

MADAME HERZ'S ARIA

Impresario
Madame Herz, with what exquisite tenderness
you sing that moving aria. I must confess
I find myself quite touched. This is so unexpected.
If I had the luck to find love directed
at me—in real life, of course—we'd never part.
I must remind myself that this is only art

Back to business. I must collect
myself. Miss Silberklang, I am correct,
we've never met?
(To Mme. Herz) My dear, this lady is a colleague, not a threat
(To Miss Silberklang) I'm sorry that I inconvenience you.
(To Mme. Herz) But I fear we really should continue
Please go, if you'd prefer.
Please stay, but I defer
to you. You have my total sympathy.

There is no question of supremacy.
We work together here.
I try to make it clear
what matters is the whole.
What good is it if every separate role
is sung as in recital?
The drama's lost, the vital
tension's gone. The audience demands
its money back, and that I cannot stand.

Miss Silberklang, you have a first-rate reputation,
and looking at this resumé, your education's
sound. I suppose, in order to suggest
the purest musicality, you are singing the Urtext?

Silberklang
(grimly) Natürlich.

MISS SILBERKLANG'S ARIA

Impresario
What virtuosity!
What luminosity
of tone! What facility,
what agility!
Such intelligence!
Such innocence!
Such delight!
My friends were right!
You can even act!
You're not another vocal acrobat,
who leaps from note to note
sounding frigid and remote.

To my increased surprise I see
that you demand a tiny fee!
I'll hire you, Miss Silberklang,
but I think you ought to change your name
to something short, a syllable that will,
if you would excuse me, sell.

I can see a great career
for you, my dear!
Your youthful vigor,
coupled with my bigger
reputation:
a combination
that cannot lose!
You will not refuse!
I am sure of it;
I—I mean—we will profit!

You'll be the sensation
of the next generation!
Ah, Susanna,
Ah, Pamina,
Fiordiligi, Cherubino!
Critics will have reason to esteem you!

Madame Herz, you fume!
I assure you there is room
for your capricious temperament;
your position here is permanent!
I'll let you pick the music,
take any part, you choose it,
as you wish,
if you insist.

Miss Silberklang, you rage!
It's unbecoming at your age
to show a violent temper.
Do not try to simper!
You know I can't afford
to let you go. Soon you'll be adored,
a prima donna of my making,
but what a risk I'm taking!
They both demand stage center!

Madame Herz, be calm
Miss Silberklang, what's wrong?
This is out of my control!
I feel I'm losing hold!
There is no cause for strife.
Art is pure delight!
I must be getting old!

Herr Vogelsang, please help me.
I know this is not healthy.
Is there something you can do?
I put my faith in you!
Please come to my rescue!

Herz
I'm the better of the two!

Silberklang
I'm the better of the two!

Herr Vogelsang throws up his hands.

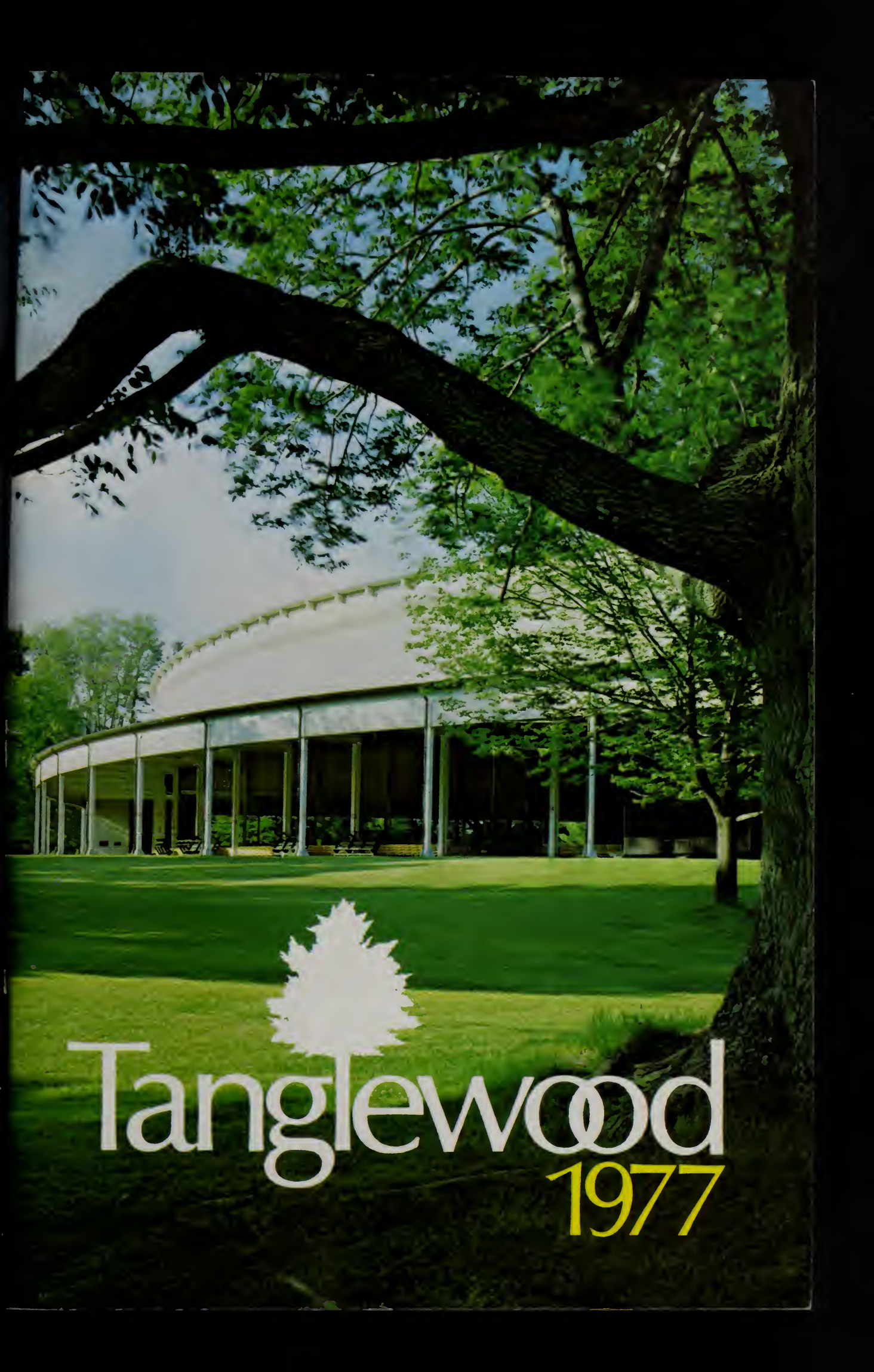
TRIO

Impresario
Please, I've had enough!
If your enmity is such
I will let you go.
After all, I run this show.
It must go on without you if
you cannot patch this petty rift.
You are, each of you, superb.
I've hardly ever heard
two such lovely voices blending.

And now, I want a happy ending.
Our sole concern is for our art,
and everyone must shape his part
to enhance the operatic whole.
This is our concerted goal.

But while you vent your vanity,
while you babble your inanities,
you're forgetting who I am.
I am the quintessential ham.
I am your Impresario,
an unfulfilled Lothario.
I am, in short, your clownish Faust,
and I bring up and down the house.

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the Berkshires

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Berkshire County Development Commission
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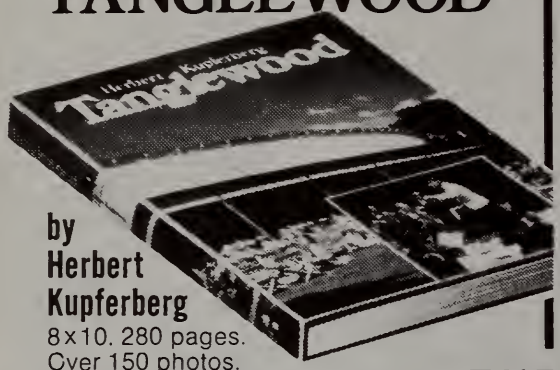
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Tanglewood

In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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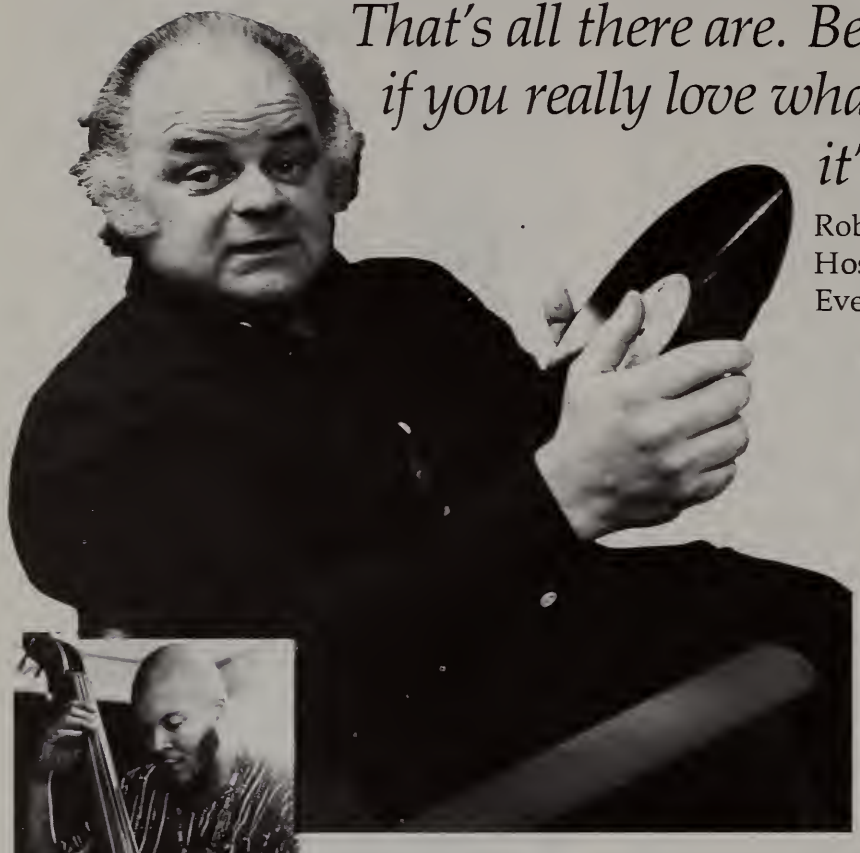
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark,* and de Falla's *Three-cornered Hat,* and, on the New World Records label, Griffes's *Songs of Fiona McLeod.* Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste,* Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Session's *When Lilac's Last in the Door-yard Bloom'd* on New World Records.

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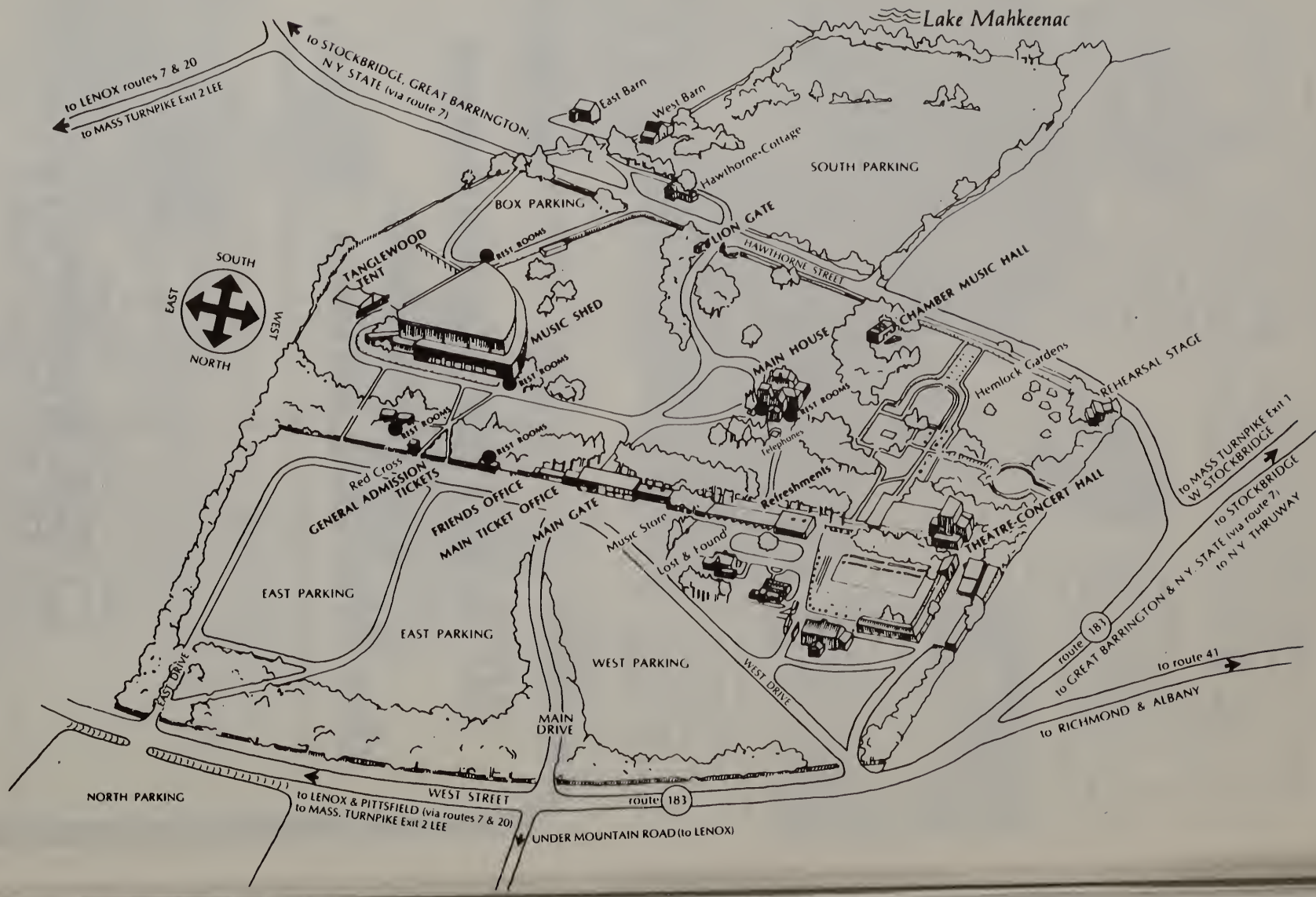
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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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strings
Walter Eisenberg, *violin*
Madeline Foley, *chamber music*
*Gerald Gelbloom, *violin*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
*Robert Karol, *viola*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Pamas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
Kenneth Sarch, *violin*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Edith Stearns
Fredrik Wanger

organ
George Faxon
Jack Fisher
Max Miller

harpsichord
Joseph Payne

voice
Eunice Alberts, *contralto*
Germaine Arosa, *diction*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Mac Morgan, *baritone*
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Barbara Stevenson, *soprano*
Wilma Thompson, *mezzo*

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Warren Wilson, *opera*
Joseph Huszti, *chorus*
*Joseph Silverstein, *orchestra*
*Roger Voisin, *wind ensemble*

boston symphony orchestra woodwind quintet in residence
*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavaloski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
*Rolf Smedvig, *trumpet*
*David Ohanian, *French horn*
*Norman Bolter, *trombone*
Samuel Pilafian, *tuba*

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Tanglewood 1977

Weekend Prelude

Friday, 22 July at 7

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Allegro ma non troppo
Adagio
Scherzo: Presto
Trio: Andante sostenuto
Allegretto

JOSEPH SILVERSTEIN and IDA KAVAFIAN, violins
BURTON FINE, viola
JULES ESKIN and FRED SHERRY, cellos

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First violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Acting Principal
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
Roger Louis Voisin chair
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

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Harry Shapiro

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Stage Manager
Alfred Robison

BOSTON SYMPHONY ORCHESTRA



Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977

Friday, 22 July at 9

SEIJI OZAWA, conductor

RAVEL — *Alborada del gracioso*

CHAUSSON — *Poème de l'amour et de la mer*

La fleur des eaux
Interlude
La mort de l'amour

SHIRLEY VERRETT

INTERMISSION

RIMSKY-KORSAKOV — *Sheherazade* Symphonic Suite, Opus 35

I Largo e maestoso—Allegro non troppo
II Lento—Andantino—Allegro molto—Vivace scherzando—Allegro molto ed animato
III Andantino quasi allegretto
IV Allegro molto e frenetico—Vivo—Spiritoso—Allegro non troppo maestoso

Seiji Ozawa and the Boston Symphony Orchestra record exclusively for Deutsche Grammophon.
Baldwin piano

Notes

Maurice Ravel
Alborada del Gracioso

Joseph Maurice Ravel was born in Ciboure near Saint Jean-de-Luz in the Department of Basses-Pyrénées on 7 March 1875 and died in Paris on 28 December 1937. He composed Alborada del Gracioso *as a piano piece in 1905 as the fourth of a set of five pieces called* Miroirs, *and it had its first performance in 1906 by Ricardo Viñes. Ravel made the orchestral transcription of the* Alborada *in 1918, Rhené-Baton conducting the premiere in Paris, 17 May 1919.*

An *alborada*—from the Spanish *alba*, dawn—is an aubade, the morning counterpart of a serenade, and a *gracioso* is a jester. This *Jester's Aubade* is one of the first of Ravel's essays in Spanish music, *Rapsodie espagnole*, the opera *L'Heure espagnole*, *Boléro*, and the song cycle *Don Quichotte à Dulcinée* being the most significant examples to follow. In the set of *Miroirs* for piano, the *Alborada* is preceeded by *Noctuelles (Night Moths)*, *Oiseaux tristes (Mournful Birds)*, and *Une Barque sur l'océan (A Boat on the Ocean)*, and followed by *La Vallée des cloches (The Valley of the Bells)*. Each of the pieces is dedicated to a member of the *Apaches*, French turn-of-the-century slang for underworld hooligans, and a name adopted by a group of young men who were proponents of advance-guard tendencies in the arts and who enjoyed seeing themselves as members of a put-upon, enlightened minority, sworn enemies of a stuffy *bourgeoisie*. The poet Tristan Klingsor, the conductor Désiré-Emile Inghelbrecht, the pianist Ricardo Viñes, the composers Maurice Delage, Manuel de Falla, Florent Schmitt, of course Ravel himself, the critics M.D. Calvocoressi and Émile Vuillermoz, were among the more famous *Apaches*. Calvocoressi, an effective propagandist on behalf of Russian music and later author of an important Mussorgsky biography, was the dedicatee of *Alborada del Gracioso*.

As a piano piece, the *Alborada* dazzles us by its extreme difficulty (in which it is rivaled in Ravel's works only by *Scarbo* in *Gaspard de la nuit* and the piano transcription of *La valse*) and by Ravel's uncanny ability to make a piano sound like guitars and castanets. The orchestral transcription, made when Ravel, recently discharged from service in the military ambulance corps, felt too fatigued for original composition, is another enchanting exercise in instrumental mimicry: strings (not necessarily *pizzicato* either) and harps click and slap, while the bassoon gets to recite the pathos-laden addresses of the jester to his lady. That "speaking" plea is a lyric interlude in a quick and brilliant play of orchestral wit.

—Michael Steinberg

Ernest Chausson
Poème de l'amour et de la mer
(Poem of love and the sea), Opus 19

Ernest Amédée Chausson was born in Paris on 21 January 1855 and died at Limay near Mantes-la-Jolie in the Department of Seine-et-Oise on 10 June 1899. He worked on the Poème de l'amour et de la mer *between 1882 and 1893, and the songs, which are dedicated to the composer Henri Duparc, were first performed in 1893. This performance is the first by the Boston Symphony Orchestra.*

Chausson was 24, a husband and father, when he entered the Paris Conservatory to study composition with Jules Massenet. His own father, a contractor who had become wealthy in the wake of Baron Haussmann's rebuilding of Paris during the Second Empire, insisted he complete an education in the law so as to have a profession both respectable and financially dependable. A few traces of Massenet's sweetness can be found here and there in the *Poème de l'amour et de la mer* (perhaps at *Et nous n'irons plus courir* in the *temps des lilas* section of the second song), but the encounter that changed Chausson's life was that with César Franck, whose pupil—more than pupil, disciple—he became in 1883. Both men were unassuming, unskilled in the manipulation of the official music world, unnoticed. Like Franck, Chausson only gained grudging recognition at the end of his life. Even at best, he never enjoyed critical esteem of more than moderate

proportions. Whereas critical reception today is one of mild condescension, in Chausson's own day it was one, usually, of elaborate hostility (that he was an enthusiastic Wagnerian at a time when the Franco-Prussian was was still a recent memory did not help). In Franck, Chausson found a nature akin to his own, and in the warmth of the older man's sympathy, the poetry of Chausson's style attained its full flowering. Chausson became part of the *bande à Franck,* the zealous circle that included Duparc, Vincent d'Indy, Guillaume Lekeu, and Guy Ropartz. Like Franck, he was recognized for what he was only within a small group of friends. Fortunately, his friends included performers as influential as the violinist Eugène Ysaÿe and the conductor Edouard Colonne, and as a result of their efforts, he began at last to be more generally known. A great moment in his life came when Arthur Nikisch conducted his Symphony in B flat in Paris in 1897. Upon that occasion, the critics bestowed their tardy recognition upon Chausson. For the rest, he lived a quiet life with his family, with friends who included Colette, Gide, Mallarmé, Manet, Renoir, Debussy, Fauré, was generous to younger colleagues in need, and was interested in the work of fellow-composers even when no one else seemed interested in what he was doing. All that came to an end when at 44, he lost his life in a bicycle accident just outside the gate of his country house.

He had composed three operas, two of which are still unpublished, a symphony, the *Poème* for violin and orchestra that remains his most famous work, a Concerto for violin, piano, and string quartet, the *Chanson perpétuelle* for voice and orchestra, a number of songs for voice and piano. His music is gently melancholy, with a lovely sense of orchestral style. The *Poème de l'amour et de la mer* is set to verses by an old friend, Maurice Bouchor, another artist forced into law school by a cautious father (he also set other poems by Bouchor as well as some of his Shakespeare translations). The work is actually a pair of songs of



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approximately equal length, separated by a brief orchestral interlude that introduces a melody to which the words *Le temps des lilas et le temps des roses/Ne reviendra plus à ce printemps-ci* will later be set. The *temps des lilas* portion of *La mort de l'amour* was published separately and it was the first of Chausson's songs to become widely known in the salons of Paris.

—Jordan Whitelaw/M.S.

Poème de l'amour et de la mer

La fleur des eaux	**The flower of the waters**
L'air est pleine d'une odeur exquise de lilas	The air is full of an exquisite scent of lilac
Qui, fleurissant du haut des murs jusques en bas,	which, blossoming from top to bottom of the walls,
Embaument les cheveux des femmes.	perfumes the women's hair.
La mer au grand soleil va tout s'embraser,	The sea in the bright sunlight is all aglow,
Et sur le sable fin qu'elles viennent baiser	and on the fine sand that they come to kiss
Roulent d'éblouissantes lames.	roll dazzling waves.
O ciel qui de ses yeux dois porter la couleur,	O sky that must take your color from her eyes
Brise qui vas chanter dans les lilas en fleur	breeze that will sing in the lilacs in bloom
Pour en sortir tout embaumée,	to issue from them all scented,
Ruisseaux, qui mouillerez sa robe,	brooks, that will dampen her dress,
O verts sentiers,	O green paths,
Vous qui tressaillerez sous ses chers petits pieds,	you who will tremble beneath her dear little feet,
Faites-moi voir ma bien-aimée!	show me my beloved!
Et mon coeur s'est levé par ce matin d'été,	And my heart was uplifted on this summer morning
Car une belle enfant était sur le rivage,	for a beautiful child was on the beach,
Laissant errer sur moi des yeux pleins de clarté,	letting eyes filled with brightness stray over me,
Et qui me souriait d'un air tendre et sauvage.	and smiling at me with a look that was tender and shy,
Toi que transfiguraient la Jeunesse et l'Amour,	You whom Youth and Love transfigured,
Tu m'apparus alors comme l'âme des choses;	you appeared to me then as the soul of things;
Mon coeur vola vers toi, tu le pris sans retour,	my heart flew towards you, you took it for ever,
Et du ciel entr'ouvert pleuvaient sur nous des roses.	and from the half-opened sky roses rained upon us.
Quel son lamentable et sauvage	What a mournful, wild sound
Va sonner l'heure de l'adieu!	will sound the hour for farewell!
La mer roule sur le rivage,	The sea rolls along the shore,
Moqueuse, et se souciant peu	Mocking, and caring not
Que ce soit l'heure de l'adieu!	That this is the hour of parting!
Des oiseaux passent, l'aile ouverte,	Birds pass by, wings outspread,
Sur l'abîme presque joyeux;	almost joyful over the deep;
Au grand soleil la mer est verte,	in the bright sunlight the sea is green,
Et je saigne, silencieux,	and, silent, I bleed,
En regardant briller les cieux.	watching the skies shine.
Je saigne en regardant ma vie	I bleed as I look at my life
Qui va s'éloigner sur les flots;	about to go away over the waves;
Mon âme unique m'est ravie	my very soul is taken from me
Et la sombre clameur des flots	and the dull clamor of the waves
Couvre le bruit de mes sanglots.	drowns the noise of my sobs.
Qui sait si cette mer cruelle	Who knows if this cruel sea
La ramènera vers mon coeur?	will bring her back to my heart?
Mes regards sont fixés sur elle,	My eyes are fixed on her;

La mer chante, et le vent moqueur
Raille l'angoisse de mon coeur.

La mort de l'amour

Bientôt l'île bleue et joyeuse
Parmi les rocs m'apparaîtra:
L'île sur l'eau silencieuse
Comme un nénuphar flottera.
A travers la mer d'améthyste
Doucement glisse le bateau
Et je serai joyeux et triste
De tant me souvenir,
Bientôt!
Le vent roulait les feuilles mortes;
mes pensées
Roulaient comme les feuilles mortes,
dans la nuit.
Jamais si doucement au ciel noir
n'avaient lui
Les milles roses d'or d'où tombent
les rosées!
Une danse effrayante, et les
feuilles froissées,
Et qui rendaient un son
métallique, valsaient,
Semblaient gémir sous les étoiles,
et disaient
L'inexprimable horreur des
amours trépassés.
Les grands hêtres d'argent que
la lune baisait
Etaient des spectres: moi, tout mon sang
se glaçait,
En voyant mon aimée
étrangement sourir.
Comme des fronts de morts nos fronts
avaient pâli.
Et, muet, me penchant vers elle, je pus lire

Ce mot fatal écrit dans ses grands yeux:
l'oubli.

Le temps des lilas et le temps des roses
Ne reviendra plus à ce printemps-ci;
Le temps des lilas et le temps des roses
Est passé, le temps des oeillets aussi.
Le vent a changé, les cieux sont moroses,

Et nous n'irons plus courir, et cueillir
Les lilas en fleur et les belles roses;
Le printemps est triste et ne peut fleurir.
Oh! joyeux et doux printemps de l'année,
Qui viens, l'an passé, nous ensoleiller,
Notre fleur d'amour est si bien fanée,
Las! que ton baiser ne peut l'éveiller!
Et toi, que fais-tu? pas de fleurs écloses,

Point de gai soleil ni d'ombrages frais;
Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.

the sea sings and the mocking wind
jeers at the anguish in my heart.

The death of love

Soon the blue and joyful isle
will appear among the rocks:
the isle will float upon the still water
like a water-lily.
Across the amethyst sea
softly glides the boat,
and I shall be joyful and sad
with so much to remember
soon!
The wind rolled the dead leaves along;
my thoughts
rolled along like the dead leaves, in
the night
never so softly in the dark sky
had gleamed
the thousand golden roses from which
the dews fall!
A dreadful dance, and the
crumpled leaves,
which gave out a metallic
sound, waltzed,
seemed to moan beneath the stars,
and told
the inexpressible horror of dead loves.

The great silver beeches kissed by
the moon
were spectres: as for me, all my
blood froze
at seeing my beloved smile strangely.

Like the faces of the dead, our faces had paled.

And speechless, bending over her,
I could read
This fatal word written in her large eyes:
oblivion.

The season of lilac and roses
will return no more this spring;
The season of lilac and roses
is over, the season of pinks too.
The wind has changed, the skies
are sullen,
and no more shall we run and gather
the lilac in bloom and the lovely roses;
the springtime is sad and cannot blossom.
Oh, joyful and soft springtime of the year
that came last year to bathe us in sunshine,
our flower of love is so far faded
that, alas, your kiss cannot awaken it!
And you, what do you do? no
flowers out,
no cheerful sun or cool shady places;
the season of lilac and roses,
with our love, is dead for ever.

—Maurice Bouchor

Nikolay Rimsky-Korsakov
Sheherazade Symphonic Suite, Opus 35

Nicolay Andreyevich Rimsky-Korsakov was born in Tikhvin in the Government of Novgorod on 18 March 1844 and died in St. Petersburg on 21 June 1908. He composed Sheherazade *in the summer of 1888 and conducted the first performance in St. Petersburg on 22 October that year. He dedicated the score to Vladimir Vassilievich Stasov, the critic who in 1867 first grouped Cui, Borodin, Balakirev, Mussorgsky, and Rimsky-Korsakov as "the mighty handful."*

As the scion of an old seagoing family with a distinguished ancestry of braid and brass, Rimsky donned naval uniform as a matter of course when he was seventeen. But from 1865 forward he drew shore duty in St. Petersburg, and almost at once he gravitated to the musical group therapy of Mily Balakirev's salon. There he picked up all sorts of smatterings, and even produced, not without assistance, the symphonic poem *Sadko* (not to be confused with the opera of the same title, which came three decades later).

Not until he was twenty-seven, however, did Rimsky get down to learning the musical craft systematically, and under circumstances without parallel in the history of the tonal art. The short of this fantastic story is as follows. In 1871 the St. Petersburg Conservatory got a new director, one M. P. Azanchevsky. He had heard *Sadko*, and liked it. *Sadko* was, in fact, all he knew about Rimsky. But for him it was enough. One of his first executive acts was to seek out the young officer (Rimsky did not shed his uniform until 1873) and invite him to join the faculty as a full professor of composition. Evidently the director was quite unaware of Rimsky's technical incompetence, and the latter's embarrassed reluctance only made Azanchevsky more determined to get him. 'Had I ever studied at all,' Rimsky recalled long years afterward, 'had I possessed a fraction more of knowledge than I actually did, it would have been obvious to me that I could not and should not accept the proffered appointment.... I was a dilettante and knew nothing. This I frankly confess and attest before the world.' But all of Rimsky's friends urged him to take the job, even though it was to include conducting the school orchestra—and Rimsky had never stood before one in his life!

Rimsky *did* accept the professorship, 'my own delusions, perhaps,' having prevailed. Whereupon, in darkest secrecy, he started studying. Somehow he made enough headway before the fall term opened to stand before his classes unafraid, and for the rest of the academic year he managed to keep at least a step ahead of the brightest students. The hoax was indefensible, but Rimsky carried it off brilliantly. He not only justified his self-confidence but also, in time, earned the highest esteem of his peers. He was to serve uninterruptedly at the St. Petersburg Conservatory until his death thirty-seven years later—except for a few months in the ferment of 1905 when he was relieved of his duties for defending the academic rights of revolutionary students. (It is clear enough to any close reader of the *Chronicle* that he took his stand as a matter of principle, not politics; but the official Soviet perception of this episode is of course altogether different.)

Nor did Rimsky's assiduous pedagogical career detract from his steady creative growth, which continued to the very end. On the contrary, he started composing what is probably his greatest work, *Coq d'or*, only after completing his memoirs, on the last page of which he suggests (at the age of sixty-two) that it might be 'high time to write finis to my career....'

Like most of Rimsky's music the symphonic suite *Sheherazade* was turned out between semesters. In the spring of 1888 he had sketched two pieces. One would become the *Russian Easter Overture*; the other, not yet clearly in his mind, would be based on certain episodes from the 'Arabian Nights' collection. It took shape quickly once he was ensconced in his retreat for that summer, which was a friend's estate at Nezhgovitzy, on Lake Cherementz. The score seems to have been polished to perfection in less than a month; the movements are dated 4, 11, 16, and 26 July respectively.

A surfeit of nonsense has been written about the supposed programmatic content of *Sheherazade*. All of it, to be charitable, may be traced to the following few lines, which appeared as a preface to the earliest published score:

'The Sultan Shahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Sheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

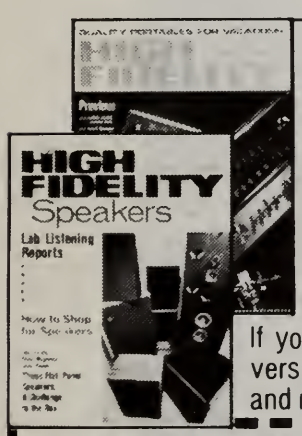
'Many marvels were told Shahriar by the Sultana Sheherazade. For her stories the Sultana borrowed from the poets their verses, from folk songs their words; and she strung together tales and adventures.'

Rimsky remarked that he had been thinking of such 'unconnected episodes' as 'the fantastic narrative of Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it.' He also spoke of the solo violin as 'delineating Sheherazade herself telling her wondrous tales to the stern Sultan.' But in his later years Rimsky was impelled to forswear any intentions of a specific program, and he even went so far as to renounce the outline implicit in the movement designations:

'In composing *Sheherazade* I meant these hints to direct but lightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders....'

Rimsky's disclaimer did not stop the flow of words about *Sheherazade*. But at no time since the première has there ever been a shortage of listeners who 'like' the piece, either because of its 'story' or in spite of it.

from notes by James Lyons



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Saturday, 23 July at 8:30

SARAH CALDWELL, conductor

BERLIOZ from *Les Troyens*

Trojan March
Recitative and aria: *Les Grecs ont disparu!— Malheureux Roi!*
Gauntlet Combat and Wrestlers' Dance
Aria: *Non, je ne verrai pas*
Act I finale: Trojan March
Royal Hunt and Storm
Scene: *Les Troyens sont partis!— Dieux immortels!*
Monologue: *Ah! Ah! Je vais mourir . . .*
Aria: *Adieu, fière cité*
Lamento (from *Les Troyens à Carthage*)
Scene: *Pluton semble m'être propice*
Imprecation: *Ah! des destins ennemis— Rome immortelle!*

SHIRLEY VERRETT

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The Shrove-Tide Fair (towards evening)

Jerome Rosen, piano

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Notes

Hector Berlioz
from *Les Troyens*

Louis-Hector Berlioz was born at La Côte-Saint-André in the Department of Isère on 11 December 1803 and died in Paris on 8 March 1869. By 1850 he was confident he would at some point compose a work based on Virgil's Aeneid. *In April, May and June 1856, he wrote a libretto for a five-act opera,* Les Troyens, *even composing the music of the love duet,* Nuit d'ivresse, *at the same time. Work on the music essentially occupied him from August 1856 until April 1858, though he made changes and additions until 1864. Since prospects for a proper performance seemed hopeless, he divided the work into two operas,* La prise de Troie (The Capture of Troy), *consisting of the first two acts of* Les Troyens, *and* Les Troyens à Carthage, *comprising the remainder. In his lifetime, however, Berlioz was only to see* Les Troyens à Carthage, *which was given at the Paris Opera on 4 November 1863, brutally cut, and subjected to more mutilations during the course of its run. More or less complete performances of* Les Troyens *were given in concert in Paris by both Edouard Colonne and Jules-Étienne Pasdeloup on the same day, 7 December 1879. The first full staging of* La Prise de Troie *and* Les Troyens à Carthage *as a two-evening sequence was given in Karlsruhe under Felix Mottl in 1890. The first relatively complete* Les Troyens *in its original form was the production under Rafael Kubelik at Covent Garden, London, in 1957, though the first truly complete staged performance was that given on the centenary of the composer's death by the Scottish Opera under Alexander Gibson in Glasgow on 3 May 1969. This evening's conductor, Sarah Caldwell, was responsible for the staging and conducting of the first full performance in this country by The Opera Company of Boston in 1972.*

"Whatever fate awaits it, I now feel nothing but happiness at having completed it." So Berlioz wrote in a letter of June 1859. A little over a year before, he had declared: "It matters little what happens to the work, whether it is even performed or not. My musical and Virgilian passions will have been gratified, and I shall at least have shown what I think can be done with a classical subject on a large scale." At no time can Berlioz have entertained much hope for the success, or even the performance of *Les Troyens,* but that Virgilian passion had to be gratified, the declaration of love in music made. Perhaps he thought of it as payment of a debt. As a boy, he had studied Latin with his father, a humane and prosperous physician, and when, in middle years, he wrote his memoirs, he told the story of how "it was Virgil who first found the way to my heart and opened my budding imagination, by speaking to me of epic passions for which instinct had prepared me. How often, construing to my father the fourth book of the *Aeneid,* did I feel my heart swell and my voice falter and break! One day, I remember, I was disturbed from the start of the lesson by the line *At regina gravi jamdudum saucia cura* ("Now the Queen for some time had felt the deep wounds of love').

"Somehow or other I struggled on until we came to the great turning-point of the drama. But when I reached the scene in which Dido expires on the funeral pyre, surrounded by the gifts and weapons of the perfidious Aeneas, and pours forth on the bed—'that bed with all its memories'—the bitter stream of her life-blood, and I had to pronounce the despairing utterances of the dying queen 'thrice raising herself upon her elbow, thrice falling back,' and to describe her wound and the disastrous love that convulsed her to the depth of her being, the cries of her sister and her nurse and her distracted women, and that agony so terrible that the gods themselves are moved to pity and send Iris to end it, my lips trembled and the words came with difficulty, indistinctly. At last, at the line *Quaesivit coelo lucem ingemuitque reperta,* at that sublime image —as Dido 'sought light from heaven and moaned at finding it'—I was seized with a nervous shudder and stopped dead; I could not have read another word. My father, seeing how confused and embarrassed I was by such emotion, but pretending not to have noticed any-

thing, rose abruptly and shut the book. 'That will do, my boy,' he said, 'I'm tired.' I rushed away, out of sight of everybody, to indulge my Virgilian grief."

At 52, a whole series of boldly imagined, brilliantly achieved works behind him—the *Symphonie fantastique*, the Requiem (to be performed here under Seiji Ozawa's direction on Friday, 19 August), *Roméo et Juliette*, *Nuits d'été*, *La Damnation de Faust*, the *Te Deum*, *Tristia*, *L'Enfance du Christ*—he was ready to deal with the *Aeneid*, ready to undertake a dramatic work on an unprecedented scale. *(Tristan und Isolde* and *Die Meistersinger*, each of which has about the same amount of music as *Les Troyens*, were still in the future, and Wagner at that point seemed to have abandoned *Der Ring des Nibelungen.)* Using Shakespeare's history plays as models in structure and rhetoric, Berlioz prepared his text, drawing on the second book of Virgil's epic for his first two acts and on the first and fourth for the other three.

The series of scenes performed this evening begins with the concert version of the Trojan March that Berlioz prepared in 1864. The music is heard several times in the opera, usually with voices, never as a set number with a clear beginning and end. In what was actually his last effort at composition, Berlioz detaches it from its various dramatic contexts and makes it into an independent concert piece.

The action of *Les Troyens* begins with the mystery of the Greeks' sudden departure from Troy after ten years of siege. To the Trojans, it is a matter not of mystery but for unbridled rejoicing; they do all they can to find a benign explanation for the immense wooden horse the Greeks have left behind. Only King Priam's daughter, Cassandra, whose curse it is to see into the future and not be believed, prophesies disaster. (Cassandra, as the figure who so powerfully dominates the first two acts of *Les Troyens*, is Berlioz's own poetic invention, developed from what are no more than hints in the *Aeneid.*)

It is evening, and the celebration continues. Wrestlers entertain the King and the people.

In the aria *Non, je ne verrai pas*, Cassandra expresses her anguish at watching the Trojans rush headlong toward their destruction.

On the King's orders, the wooden horse is dragged from the abandoned Greek camp into the gates of the city. Cassandra describes the procession. For a moment, the people's hearts are stopped when the clash of arms is heard from within the belly of the horse. Cassandra makes one last attempt to persuade the Trojans that the beast is a trap, but she is not heeded. The march music ceases. The trap has closed on Troy.

Time has passed. Troy has been sacked. Cassandra has prophesied that Aeneas, son of the goddess Aphrodite and of Anchises, King of Dardanus, will found a new Troy in Italy. Corebus, to whom she has been betrothed, is killed in battle, and she takes her own life. Aeneas escapes with a few men, with treasure and his household gods, and bearing his aged father on his shoulders, eventually to land in Carthage, on the North coast of Africa. It is there that the last three acts of *Les Troyens* take place. Queen of Carthage is Dido, who had escaped there from Tyre, where her brother had murdered her husband. (It is Virgil who ties the fates of Dido and Aeneas together: in "real life," as nearly as we can make it out, the sack of Troy would have happened about 1100 B.C. and the founding of the Carthaginian kingdom in the 8th century B.C.) Soon after the arrival of the Trojan refugees, Dido and Aeneas go on a hunt in a forest outside Carthage. Naiads appear and vanish. Hunting calls are heard. Hunters and dogs pass. It begins to rain, the storm grows into a tempest, with sheet lightning, hail, and thunder. Dido and Aeneas appear and take shelter in a cave where they will acknowledge and consummate their love. Forest nymphs run back and forth, gesticulating wildly, reminding

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the unheeding Aeneas of his destiny with their cries of *Italie!* Satyrs, sylvans, and fauns perform grotesque dances as the storm becomes fiercer, brooks turning into torrents, a tree catching fire as it is struck by lightning. Then the storm passes and the clouds lift. We hear The Royal Hunt and Storm, perhaps Berlioz's most poetically and vividly evocative piece of writing for orchestra, in his own concert version, which omits the voices of the forest nymphs.

Aeneas has tarried long in Carthage. His sense of mission is clear and he understands that his and Dido's love must give way before his destiny. Dido is prepared to beg Aeneas for a few more days, but Iopas, a Tyrian poet at her court, brings the news that the Trojan fleet has put to sea. In the scene *Dieux immortels!*, Dido rages against Aeneas, first commanding the Carthaginians to follow the Trojans, then commanding a pyre be raised for the burning of her and Aeneas' gifts to each other.

Dido determines on suicide, praying again for the return of Aeneas, then bidding farewell to her city, her sister, her people, and to the skies beneath which she loved Aeneas. At the words *aux nuits d'ivresse et d'extase infinie,* Berlioz returns to the music to which she and Aeneas had sung those words in their love duet at the end of Act IV. (The historical Dido also took her own life, but she did it to escape marriage with Iarbas, the chieftain from whom she had purchased the property on which she founded and raised to prosperity the city of Carthage.)

When Berlioz split *Les Troyens* in two, he provided *Les Troyens à Carthage* with a new overture, a solemn slow movement, to which he gave the title *Lamento.*

A pyre has been erected in Dido's garden, and on it have been placed her nuptial bed, a helmet, a sword, a toga, a bust of Aeneas. Dido's sister unlooses the Queen's hair and bares her left foot. After carrying out the other rituals appropriate to the occasion, Dido ascends the pyre, weakens for a moment as she gazes on Aeneas' armor, prostrates herself on the bed amid uncontrollable sobs, prophesies that from her ashes the Carthaginian avenger Hannibal will be born, and then stabs herself.

As she dies, Dido sees that Carthage will, after all, perish, that it is Rome that will be eternal. On stage, "a distant radiance shows the Capitol, with the word ROMA in shining letters on the pediment. In front of the Capitol pass legions and an Emperor surrounded by poets and artists. During this apotheosis, which is invisible to the Carthaginians, the Trojan March resounds in the distance; handed down by tradition to the Romans, it has become their triumphal anthem." (With staggering skill and daring, Hannibal with his army that included 38 elephants invaded Italy by way of Spain, the Pyrenees, and the Alps, handing the Romans tremendous defeats in 217 and 216 B.C. at the battles of Lake Trasimeno and Cannae. He was within 100 miles of Rome, but his supplies and the energies of his depleted army gave out. He advanced no further. In 203 B.C., he was forced to abandon Italy, and in 202, he was finally defeated by Scipio Africanus. Hannibal died by suicide in 183, and in the Third Punic War, 149-146, the Romans razed Carthage and turned the territory —now Tunis—into a Roman province.)

—Michael Steinberg



Hector Berlioz in 1867

Cassandra:

Les Grecs ont disparu! ... mais quel
dessein fatal
Cache de ce départ l'étrange promptitude?

Tout vient justifier ma sombre inquiétude!
J'ai vu l'ombre d'Hector parcourir
nos remparts
Comme un veilleur de nuit, j'ai vu ses
noirs regards
Interroger au loin le détroit de Sigée ...

Malheur! dans la folie et l'ivresse plongée
La foule sort des murs, et Priam la conduit!

Malheureux Roi! dans l'éternelle nuit,
C'en est donc fait, tu vas descendre!
Tu ne m'écoutes pas, tu ne veux
rien comprendre,
Malheureux peuple, à l'horreur qui me suit!

Chorèbe, hélas, oui, Chorèbe lui-même
Croit ma raison perdue! ... A ce nom
mon effroi
Redouble! O Dieux! Chorèbe! il m'aime!

Il est aimé! mais plus d'hymen pour moi.
Plus d'amour, de chants d'allégresse,
Plus de doux rêves de tendresse!
De l'affreux destin qui m'opresse
Il faut subir l'inexorable loi!

Chorèbe! ... il faut qu'il parte et quitte
la Troiade.

Cassandra:

Non, je ne verrai pas la déplorable fête
Où s'enivre, en espoir d'un brillant avenir,
Ce peuple condamné, que rien, hélas! n'arrête
Sur la pente du gouffre. O cruel souvenir!

Gloire de la Patrie! ... Et voir s'évanouir
Du bonheur le plus pur la séduisante image!
O Chorèbe! O Priam! ... Vains efforts
de courage,
Des pleurs d'angoisse inondent mon visage!

De mes sens éperdus ... est-ce une illusion?
Les choeurs sacrés d'Ilion!

Arrêtez! arrêtez! Oui, la flamme,
la hache!
Fouillez le flanc du monstrueux cheval!
Laocoon! ... les Grecs! ... il cache
Un piège infernal ...
Ma voix se perd! ... plus d'espérance!
Vous êtes sans pitié, grands dieux,
Pour ce peuple en démence!
O digne emploi de la toute-puissance,
Le conduire à l'abîme en lui fermant les yeux!

The Greeks have vanished. But what
dread plan
Lies hidden behind this strangely
sudden departure?
All is bearing out my grim forebodings!
I saw Hector's spirit pacing our ramparts

Like a watchman of the night; I saw his
darkened eyes
Staring far off towards the straits
of Sigeium ...
Woe betide them! Drunk with madness
The people leave the city—Priam at
their head!

Ill-fated King! The die is cast,
You must go down to everlasting night.
Ill-fated race, you heed me not, nor wish

To know anything of the terror that
haunts me.
Alas, Corebus too, Corebus himself
Thinks me out of my mind. At the thought
of him
My dread redoubles. God! Corebus—
he loves me,
I love him. But there will be no marrying
For me, no love, no joyful hymns,
No more tender dreams of happiness.
The grim fate that bears me down
Must be submitted to: there is no escape.

Corebus! ... He must leave the Troiad.

No, I cannot watch their pitiful rejoicing,
This doomed people, drunk with the hopes
Of a dazzling future, plunging to destruction,
With nothing, alas, that can stop them. Oh
bitter memories!
My country's glory ... And to see vanish
My cherished dream of purest happiness!
Oh Corebus, oh Priam! I can resist no more,

Tears of anguish flow down unhindered.

Can it be true? Can I believe my ears?
The sacred hymn of Ilium!

Stop, stop! Fire, an axe!

Search the monstrous horse!
Laocoön ...The Greeks! ... It hides
A deadly trap ...
My voice grows faint.
Great gods, you have no pity
For this demented people
Oh noble exercise of omnipotence,
Thus to lead them blindfold to the abyss!

Ils entrent, c'en est fait, le destin tient
sa proie!
Soeur d'Hector, va mourir sous les débris
de Troie!

They enter, it is done; fait has seized
its victim!
Sister of Hector, go, die beneath the ruins
of Troy!

Iopas:

Les Troyens sont partis!

The Trojans have gone!

Dido:

Qu'entends-je?

What are you saying?

Dieux immortels! il part! Armez-vous,
Tyriens!

Immortal gods—he's gone! Tyrians, to arms!

Carthaginois, courez, poursuivez
les Troyens!

Carthaginians, hurry, pursue the Trojans:

Courbez-vous sur les rames,
Volez sur les eaux,
Lancez des flammes,
Brûlez leurs vaisseaux!
Que la ville entière ...
Que dis-je? ... impuissante fureur!
Subis ton sort et désespère,
Dévore ta douleur,
O malheureuse!
Et voilà donc la foi de cette âme pieuse!
J'offrais un trône! ... Ah! je devais alors
Exterminer la race vagabonde
De ces maudits, et disperser sur l'onde
Les débris de leurs corps!
C'est alors qu'il fallait prévoir leur perfidie,
Livrer leur flotte à l'incendie,
Et me venger d'Enée et lui servir enfin

Bend to the oars,
Fly over the water,
Hurl flames,
Burn their ships!
Let the whole city ...
What am I saying? Pitiful rage!
Submit to your fate, abandon hope,
Choke back your grief,
Wretched one!
So this is the faith of that pious soul!
I offered a throne ... Ah, I ought rather
To have wiped out that accursed race
Of wanderers and scattered on the sea
What was left of their corpses.
I should have foreseen their treachery then,
And set fire to their fleet,
Avenged myself on Aeneas and, to end,
served him

Les membres de son fils en un hideux festin!
A moi, dieux des enfers! l'Olympe
est inflexible! ...
Aidez-moi! que par vous mon coeur
soit enflammé
D'une haine terrible
Pour ce fugitif que j'aimai!
Du prêtre de Pluton, qu'on réclame l'office!
Pour apaiser mes douloureux transports,
A l'instant même offrons un sacrifice
Aux sombres déités de l'empire des morts!
Qu'on élève un bûcher!
Que les dons du perfide
Et ceux que je lui fis,

His own son's limbs for a hideous banquet.
To me now, gods of Hades; Olympus
is inexorable.
Help me; inflame my heart
With a burning hatred
For this fugitive whom I loved.
Let the aid of Pluto's priest be invoked.
To assuage my torments
Let us at once offer a sacrifice
To the dark deities of the kingdom of the dead.
Let a pyre be raised,
And on it the traitor's gifts
And those I gave to him,

Dans la flamme livide,
Souvenirs détestés, disparaissent! ... Sortez!

Hateful memorials,
Vanish in the livid flames. Now go!

Anna, suivez Narbal.

Anna, go with Narbal.

Je suis reine et j'ordonne;
Laissez-moi seule, Anna.

I am Queen, and I command it:
Anna, leave me.

Ah! Ah!
je vais mourir ...
Dans ma douleur immense submergée
Et mourir non vengée! ...
Mourons pourtant! Oui, puisse-t-il frémir
A la lueur lointaine de la flamme de mon bûcher!
S'il reste dans son âme quelque chose d'humain,
Peut-être il pleurera sur mon affreux destin.
Lui, me pleurer! ...
Enée! ... Enée! ...
Oh! mon âme te suit,
A son amour enchaînée,
Esclave, elle l'emporte en l'éternelle nuit ...
Vénus! rends-moi ton fils! Inutile prière
D'un coeur qui se déchire! ... A la mort tout entière
Didon n'attend plus rien que de la mort.

Adieu, fière cité, qu'un généreux effort
Si promptement éleva florissante;
Ma tendre soeur qui me suivis errante,
Adieu, mon peuple, adieu; adieu, rivage vénéré,
Toi qui jadis m'accueillis suppliante;

Adieu, beau ciel d'Afrique, astres que j'admirai
Aux nuits d'ivresse et d'extase infinie;

Je ne vous verrai plus, ma carrière est finie!

Ah! Ah!
I am going to die,
Drowned in my great grief—
And die unavenged!
Yet I must die. Could he but tremble
When he sees from afar the glow of my funeral pyre!
If any human feeling is left in his heart,

Perhaps he will weep at my pitiful fate.
He weep for me!
Aeneas, Aeneas!
Oh, my soul flies after you;
Chained to its love,
It bears it down to everlasting night.
Venus, give me back your son! Futile prayer
Of a heart torn asunder. To death devoted,

Dido has nothing more to look for but death.

Farewell, proud city, raised.
By selfless toil so swiftly to prosperity.
My gentle sister, who shared my wanderings,
Farewell, my people, farewell, and you, blessed shore
Which welcomed me when I begged for refuge;

Farewell, fair skies of Africa, stars I gazed on in wonder
On those nights of boundless ecstasy and rapture—
I shall see you no more, my career is ended.

Dido:

Pluton ... semble m'être propice ...
En ce cruel instant ... Narbal ... ma soeur ...
C'en est fait ... achevons le pieux sacrifice ...
Je sens rentrer le calme ... dans mon coeur.
D'un malheureux amour, funestes gages,
Dans la flamme emportez avec vous mes chagrins!
Ah!
Mon souvenir vivra parmi les âges.
Mon peuple accomplira d'héroïques destins.
Un jour sur la terre africaine,
Il naîtra de ma cendre un glorieux vengeur ...
J'entends déjà tonner son nom vainqueur ...

Annibal! Annibal! d'orgueil mon âme est pleine!
Plus de souvenirs amers!
C'est ainsi qu'il concient de descendre aux enfers!

Dido:

Ah! Des destins ennemis ... implacable fureur ... Carthage périra!
Rome ... Rome ... immortelle!

Pluto—seems to be propitious—
In this bitter moment—Narbal, my sister—
All is over—let us finish the holy sacrifice—
I feel peace returning—to my heart.
You, sad pledges of an unhappy love,
Take with you into the flames all my grief.

Ah!
My memory will live throughout the ages,
My people will fulfil a heroic destiny.
One day in the land of Africa
From my ashes a glorious avenger will be born.
Already I hear the thunder of his conquering name—
Hannibal, Hannibal! My soul swells with pride!
No more bitter memories;
Thus it is fitting to go down to the shades below!

Ah! The fates are against us ... their hate
Unrelenting ... Carthage will perish!
Rome ... Rome ... eternal!

Igor Stravinsky
Petrushka

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York City on 6 April 1971. He composed Petrushka *between August 1910 and 26 May 1911, the first performance being given by Serge Diaghilev's Russian Ballet in Paris on 13 June 1911. Scenario, sets, and costumes were by Alexandre Benois, whose name appears on the title-page as co-author of these "*scènes burlesques*" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux conducted, and the principal roles were taken by Vaslav Nijinsky as Petrushka, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. In 1946, Stravinsky reorchestrated* Petrushka, *reducing the numbers of woodwinds, horns, trumpets, and harps, the new edition being generally identified by its date of publication as "the 1947 version." At these performances Sarah Caldwell conducts the 1911 score.*

The Firebird had an immense success when Diaghilev produced it at the Paris Opera: on 25 June 1910, Stravinsky became a celebrity—for life. During the last days of finishing the *Firebird* orchestration, he had a dream in which he had witnessed "a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." This suggested music, which indeed he began to compose—a perplexing task, as it turned out, for, while he could play the complex rhythms he imagined, he did not know how to write them down. He thought of the work as a symphony, but when he played the music to Diaghilev, that great impresario at once saw its possibilities for dance. Eager to consolidate the success of *The Firebird*, he urged Stravinsky to forge ahead with *The Rite of Spring*. Stravinsky agreed, but found that what he really wanted after *Firebird* was the change and refreshment of writing a sort of *Konzertstück* for piano and orchestra; "In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." This—a portion called *Petrushka's Cry* ("after Petrushka, the immortal and unhappy hero of every fair in all countries") and the Russian Dance—was the music Stravinsky played for the astonished Diaghilev, who had gone to visit the composer at Lausanne, expecting of course to find him hard at work on *The Rite of Spring*. Once again, Diaghilev was quick to perceive the possibilities of what Stravinsky was up to. Quickly, the two sketched the outlines of a ballet, agreed on a commission fee of 1,000 roubles, and decided that the scenario should be worked out by Alexandre Benois, the painter who had been one of Diaghilev's original advisers at the founding of the Russian ballet, who had conceived or designed some of the most famous of the Diaghilev productions, including *Shéhérazade* and *Les Sylphides*, and who had loved puppet theater since boyhood. Stravinsky lost some weeks of working time when he came down with nicotine poisoning in February 1911, but for the rest, the collaboration went smoothly, and on 26 May, in his room at the Albergo d'Italia, Rome—the Ballet was playing an engagement at the Costanzi Theater—the last bars were written down. Just 18 days later *Petrushka* went on stage, and it was yet another triumph. The Paris orchestra required a little persuading at first, and not long after, the Vienna Philharmonic told Monteux the score was *Schweinerei* and tried to sabotage its performance. (They could not foresee what would be in store for them when Stravinsky returned to his project about spring in pagan Russia.)

The first and last scenes are public, the middle two private. The curtain rises to show Admiralty Square, St. Petersburg, in the 1830s. It is a sunny winter's day, and the Shrove-Tide Fair is in progress. Crowds move about. Not everyone is quite sober. Two rival street dancers, one with an organ-grinder and the other with a music-box, entertain. Drummers draw the crowd's attention to an old magician, who

descends from his theatre, plays the flute, and presents his three puppets, Petrushka, the Ballerina, and the Moor. Touching them with his flute, he brings them to life, and, to the amazement of all, they too step down from the theater and perform a Russian dance in the midst of the crowd.

The second scene is set in Petrushka's room. Its walls are black, decorated with stars and a crescent moon. The door leading to the Ballerina's room has devils painted on it. A scowling portrait of the Magician dominates the space. When the curtain rises, the door of the cell is opened and a large foot kicks Petrushka inside. The preface to the score tells us that "while the Magician's magic has imbued all three puppets with human feelings and emotions, it is Petrushka who feels and suffers most. Bitterly conscious of his ugliness and grotesque appearance, he feels himself to be an outsider, and he resents the way he is completely dependent on his cruel master. He tries to console himself by falling in love with the Ballerina. She comes to visit him and succeeds in distracting him from the coconut with which he is is frightened by his uncouth antics and she flees. In his despair, Petrushka curses the Magician and hurls himself at his portrait, but succeeds only in tearing a hole in the cardboard wall of his cell."

Scene Three takes us to the Moor's room, papered with a pattern of green palm-trees and fantastic fruits against a red ground. The Moor is brutal and stupid, but attractive to the Ballerina. She comes to visit him and succeeds in distracting from the coconut with which he is playing. Their scene together is interrupted by the jealously enraged Petrushka, whom, however, the Moor quickly throws out.

The last scene takes us back to the fairgrounds, but it is now evening. Wetnurses dance, then a peasant with a trained bear, and after that a fairly boiled merchant with two gypsy girls. Coachmen and stable-boys appear, first doing a dance by themselves and then one with the wetnurses. Finally, a group of masqueraders comes in, including a devil, goats, and pigs. Shouts are heard from the little theater. The scene of something wrong spreads to the dancers, who gradually stop their swirling. Petrushka runs from the theater, pursued by the Moor, whom the Ballerina is trying to restrain. The Moor catches up with Petrushka and strikes him with his sabre. Petrushka falls, his skull broken. As he plaintively dies, a policeman goes to fetch the magician. He arrives, picks up the corpse, shakes it. The crowd disperses. The magician drags Petrushka toward the theater, but above the little structure, Petrushka's ghost appears, threatening the magician and thumbing his nose at him. Terrified, the magician drops the puppet and hurries away.

Five of the melodies heard in the two fairground scenes are actual Russian folksongs. The waltzes sentimentally played on cornet, flutes, and harps in the third tableau are by Joseph Lanner, Austrian violinist and composer, friend and colleague of Johann Strauss Sr. In the opening scene, the music for the first street-dancer—the tune for flutes and clarinets, accompanied on the triangle—is one Stravinsky heard played regularly on a barrel-organ outside his hotel room in Beaulieu. It is a music-hall song called *Elle avait un' jambe en bois.* Later it turned out that the song was in copyright, and arrangements were made for Emile Spencer, its composer, to be paid a royalty whenever *Petrushka* was played.* Of the two sections that Stravinsky first played for Diaghilev in August 1910, the Russian Dance is of course the one that occurs in the first scene. *Petrushka's Cry* became the music for the scene in Petrushka's room. Those are the two places in which *Petruskha* is closest to retaining its originally imagined character as a *Konzertstück* for piano and orchestra. One of the undeniable peculiarities of the finished *Petrushka* score is the way Stravinsky managed gradually to forget all about the piano, an inattention for which, to some extent, he made amends in his 1946-47 rescoring.

—M.S.

*Forty-four years later, Stravinsky again found that unwittingly he had taken on a collaborator. The *Greeting Prelude* he wrote for Monteux's 80th birthday, and which was first performed for Monteux by the Boston Symphony Orchestra under Charles Munch on 4 April 1955, is based on *Happy Birthday.* Stravinsky assumed "this melody to be in the category of folk music, too, or, at least, to be very old and dim in origin. As it turned out, the author [Clayton F. Summy] was alive, but, graciously, did not ask for an indemnity."

BOSTON SYMPHONY ORCHESTRA



Seiji Ozawa, *Music Director*
Colin Davis, *Principal Conductor*
Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977

Sunday, 24 July at 2:30

SEIJI OZAWA, conductor

MOZART — Piano Concerto No. 23 in A major, K. 488
(cadenza by MOZART)

Allegro
Adagio
Allegro assai

PETER SERKIN

TAKEMITSU — *Quatrain* for clarinet, violin, cello, piano, and orchestra

TASHI:
Richard Stoltzman
Ida Kavafian
Fred Sherry
Peter Serkin

INTERMISSION

FALLA — *The Three-Cornered Hat*

Introduction
Afternoon:
Dance of the Miller's Wife *(Fandango)*
The Grapes
Night:
The Neighbors' Dance *(Seguidillas)*
The Miller's Dance *(Farruca)*
The Corregidor's Dance
Final Dance *(Jota)*

BEVERLY MORGAN, mezzo-soprano

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This Week At The Berkshire Music Center:

Sunday, July 24 at 8:30 pm:
Boston University Young Artists Program
Chamber Music Concert

Monday, July 25 at 8:30 pm:
Berkshire Music Center
Composer's Forum

Wednesday, July 27 at 8:30 pm:
Boston University Young Artists Orchestra
Henry Charles Smith, *conductor*
Mendelssohn: Symphony No. 5 'Reformation'
Hovhannes: 'Mysterious Mountain' op. 132
Sibelius: Symphony No. 1, op. 39

Thursday, July 28 at 8:30 pm:
Berkshire Music Center Orchestra Concert
Seiji Ozawa, *conductor*
Haydn: Symphony No. 60 'Il Distratto'
Berlioz: Symphonie Fantastique

Saturday, July 30 at 2:30 pm:
Boston University Young Artists Vocal Program Concert
Joseph Huszti, *conductor*

Sunday, July 31 at 10:00 am:
Berkshire Music Center Chamber Music Concert

These events are open to the public by making a contribution, $2.00 minimum, to the Berkshire Music Center at the main gate, or by becoming a Friend of Music at Tanglewood.

Notes

Wolfgang Amadeus Mozart
Piano Concerto No. 23 in A, K. 488

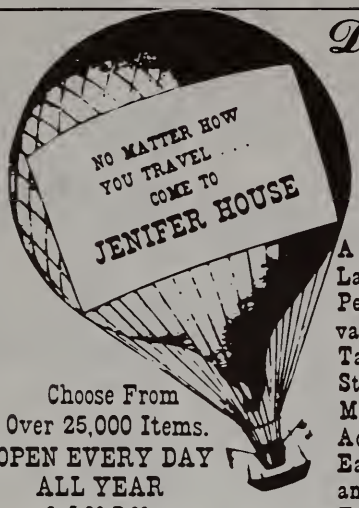
Johannes Chrysostomus Wolfgangus Theophilus Mozart was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He completed the A major Concerto, K. 488, on 2 March 1786 and played it Vienna soon after.

Figaro was the big project for the Spring of 1786, and it was ready on 29 April for performance on 1 May, but Mozart repeatedly interupted himself to dash off his one-acter *The Impresario* for a party at the Imperial palace of Schönbrunn and to prepare three concertos for himself to play at concerts in Lent. The A major is the middle one of the three, being preceded by the spacious E flat, K. 482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K. 491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute, plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K. 595 in B flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great Violin Sonata, K. 526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of a lovely and touching gallantry. Its second chord, darkened by the unexpected G natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart's scores them. He begins both with strings alone. The first, he continues with an answering phrase for winds alone, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute and a half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An *adagio* marking is rare, too, and this movement is an altogether astonishing transformation of the lilting *siciliano* style. The orchestra's first phrase harks back to *Wer ein Liebchen hat gefunden (He who has found a sweetheart),* Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major Concerto, K. 467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating



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SCHUMANN
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Sonata No. 7, Op. 83
MISHA DICHTER, piano

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ANDRE PREVIN conducting:

VAUGHAN WILLIAMS
Overture to *The Wasps*
HUMMEL
Trumpet Concerto in E
ARMANDO GHITALLA
RACHMANINOFF
Symphony No. 2 in E minor, Op. 27

Saturday, 6 August at 8:30

KAZUYOSHI AKIYAMA conducting:

ROSSINI
Overture to *Il Signor Bruschino*
SCHUMANN
Piano Concerto in A minor, Op. 54
MISHA DICHTER
MUSSORGSKY
Pictures at an Exhibition (arr. Ravel)

Sunday, 7 August at 2:30

ANDRE PREVIN conducting:

HAYDN
Symphony No. 87 in A
PROKOFIEV
Romeo and Juliet (excerpts)

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hand the point of departure. I do not try in any way to express myself through these sounds but, by reacting with them, the work springs forth itself.

For several years I have composed a number of works for traditional Japanese instruments, in particular the shakuhachi and biwa, mainly because I have rediscovered through them the genius of two particular interpreters. But there is no profound reason which could logically explain my attraction to the music of my country, except perhaps a slight curiosity and musical interest.

At first, the sonorities of traditional Japanese music meant no more to me than something novel and quaint. But gradually these sonorities came to pose a fundamental problem and I was to consider them seriously, though without ever arriving at the solution, because the particular freedom of this music escapes the will and control of the composer since it can only be realized through the actual musical instrument.

One cannot translate into theory a swift or striking attack, if only because it would happen too suddenly, like lightning, too complex to grasp. Such sonority, developing of its own accord, gives rise to silences of tremendous metaphysical tension. It is the same with the 'Itcho' which punctuates the action in *No* Theatre, where musical sound and the negative sound of silence, without having any directly vital relationship with the expressive aims, nevertheless set up a violent resistance and create an intangible balance.

To repeat the point: the complexity of lightning sound and the Japanese sensitivity towards this particular refinement has given simple silence an extraordinary significance and great musical weight.

To make the void of silence live is to make the infinity of sounds. Sound and silence are equal. But this conception cannot work without extracting to the full the expressive potential of a musical sound or phrase which will then become an abstract, anonymous entity freely offered to the executant. The virtuoso of the shakuhachi dreams of a perfect, sublime sound, like that of the wind in the bamboos, and in that is the full expression of belief in Japanese music. The inner complexities of a natural sound are akin to nothingness.

What more can one say? If I reconstruct the language of our traditional art I will always remain alien to historical cause and conversely, if I westernize the original sound incantation, I would divest it of all emotional power.

It is necessary then to abandon the sounds of classical tradition, on the basis that they elude our present day ideas and authority? Even if that is the case, I must confess that they affect and satisfy me as much as the sounds of any other music....

It would be wrong to believe that expressiveness artificially born of a composer's skill, and innovation in method and form, guarantee the worth of a creative personality. Musical sound which freely approaches natural noise and therefore nothingness, escapes all criticism of its kind and poses a problem otherwise more general.

I would like to develop in two directions at once, as a Japanese in tradition and as a Westerner in innovation. Deep within myself I would like to keep two musical genres, both of which have their own rightful form. Making use of these basically incompatible elements at the heart of many processes in composition is, in my view, only the first stage. I don't want to resolve this fruitful contradiction; on the contrary I want to make the two blocks fight each other. In this way I avoid isolating myself from tradition whilst advancing into the future with each new work. I would like to achieve a sound as intense as silence...

—Toru Takemitsu

Manuel de Falla

The Three-Cornered Hat

Manuel de Falla was born in Cádiz, Spain, on 23 November 1876 and died at Alta Gracia in the province of Córdoba, Argentina, on 14 November 1946.

In the history of 20th-century theatrical dance, Manuel de Falla's *The Three-Cornered Hat* can claim a place as significant as Stravinsky's *Petrushka*. Both

works were produced by the great impresario Serge Diaghilev and performed by his Ballets Russes. Both broke with earlier thematic traditions that peopled the art form with princes, wraiths, and swans. And most importantly, perhaps, both portrayed the bourgeoisie with a sympathetic understanding. The bustling street scene that frames the puppet show in *Petrushka* surely approximates the pre-Lenten revels that delighted St. Petersburg, just as the characters in *The Three-Cornered Hat* accurately reflect the attitudes and aspirations of rustic Andalusia.

The ballet, which was premiered under the baton of Ernest Ansermet at the Alhambra Theatre in London on 22 July 1919, was an immediate success, and like all of Diaghilev's most fertile inspirations, it was a thorough-going synthesis of music, drama, dance and décor. Leonide Massine choreographed a scenario drawn from *El Sombrero de Tres Picos*, a story written in 1874 by the Spanish poet Pedro Antonio de Alarcón (the same story, incidentally, used by Hugo Wolf for his opera *Der Corregidor*.) Picasso designed sparse and atmospheric costumes and sets in pale pink, white, blue and grey that Cecil Beaton would later characterize as "the common denominator of the Spanish countryside," so tellingly essential were their gestures.

But it is the score by Falla for which the work is best remembered. A first version of the piece, known as *The Corregidor and the Miller's Wife* was performed in 1917 in Madrid's Teatro Eslava as a segment of a two-part pantomime. Later that year, Diaghilev met the composer and convinced him that as the work stood, it was too skimpy to support a theatrical structure. Falla thus strengthened his score in substance and in scope.

The deftly-drawn sketch became a full-blooded diptych; its fabric was enriched with instrumental references to the action on stage, and its shape was enlarged through the inclusion of brilliantly orchestrated national dances, in particular a *Farucca* and a *Jota*.

The ballet is based on a folk tale that shares the spirit of Beaumarchais, his *brio* and his deep respect for the resourcefulness and native wit of society's second stratum. Indeed, Figaro, Susanna and the Count Almaviva are quickly called to mind by the escapades of the Miller, his Wife and the Corregidor, a provincial magistrate whose symbol is a three-cornered hat.

The curtain still closed, the ballet begins with a flourish of trumpets. This echoes the traditional fanfare that is sounded when a *torero* enters a bull ring, and thus we are prepared when the curtain opens to reveal a scene inspired by the grim entertainment of the *corrida*, painted by Picasso on a secondary drapery: a group of spectators coolly observe as a slain animal is hauled away and a fresh *torero* arrives in the arena. Almost as if moved by this melancholy spectacle, a mezzo-soprano sings a plaintive exhortation, punctuated by repeated cries of "Olé!" and by the rhythmic clapping of hands: *Casadita, Casadita, cierra con tranca la puerta: que aunque el diablo esté dormido a lo mejor se despierta!* (Little wife, little wife, secure your door with a crossbeam; for though the Devil may now be sleeping, you can be sure he will awake!)

The drop-curtain rises on Part One, which is set by the Miller's house. While the Miller futilely tries to teach a pet blackbird to imitate the striking of a clock—depicted in the orchestra by a dialogue between a trumpet and a piccolo—his coquettish Wife approaches. Briefly, teasingly they dance, but leisure must give way to labor. The Miller busies himself at his well, and occupied, is oblivious when a young nobleman appears. The Miller's Wife is a willing partner in an amorous flirtation, which continues until her husband looks up from his work.

His anger subsides as the ancient Corregidor and his entourage near. The old man himself, as vain as he is vilified, decides to court the Miller's Wife as she dances a *Fandango*. Suddenly he interupts and suggests that she join him in a slower-paced minuet. She agrees, but teasingly she holds a bunch of grapes

ever just out of his reach; the Corregidor keeps grasping for them, eventually lunges, trips, and flounders. The Miller who has watched this farce in hiding, rejoins his Wife in the *Fandango* while the Corregidor storms off, humiliated and enraged.

Part Two takes place later that day, which marks the Feast of St. John. Neighbors meet to celebrate at the Miler's house, and they join in a *Seguidillas*, the traditional dance of Andalusia. The Miller then performs the virtuoso *Farucca*, and by the end of the festivities, dusk has faded to darkness.

While drinking a final toast, the party hears the menacing steps of soldiers and a knock on the door (which Falla whimsically represents with a referance to the initial motto of Beethoven's Fifth Symphony). The Corregidor has sent his men to arrest the Miller on unspecified charges. Protests unavailing, he is dragged away, his guests depart, and his Wife is left alone.

The Corregidor's intentions soon become apparent; with the Miller gone, he will woo his Wife. He dances for pleasure on the bridge outside the Miller's house. Hearing the noise, the Wife goes to investigate. In the darkness she slips accidentally into the old man's arms, but in the struggle that ensues, the Corregidor looses his footing and falls into the water.

A classic mix-up follows, with the Corregidor dressed in the Miller's clothes and the Miller, who has escaped from jail, dressed in the Corregidor's. A further confusion occurs when the police re-arrest the fugitive "Miller."

As in all good fables, however, the real Miller and his Wife are happily reunited, while the Corregidor is soundly battered and disgraced. In celebration of his downfall, the townspeople join in a festive *Jota* which brings the work to its spirited end.

—George Gelles

George Gelles, a Berkshire Music Center alumnus (1960), is a horn player, music critic, and dance critic. His program note appears on the new Deutsche Grammophon recording 2530 823 of The Three-Cornered Hat *by Seiji Ozawa and the Boston Symphony Orchestra, and it is used here by the author's kind permission and that of Polydor International GmbH.*

Casadita, casadita,
cierra con tranca la puerta;
que aunque el diablo esté dormido
ia lo mejor se despierta!

Por la noche canta el cuco
advirtiendo a los casados
que corran bien los cerrojos
¡que el diablo esta desvelado!

Little wife, little wife,
Fasten your door with a bar;
Even if the Devil is asleep now,
When you least expect it, he'll wake up!

The cuckoo sings in the night
Warning husbands
To fasten their latches well,
For the Devil is vigilant!

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Tashi

The group TASHI, whose name means "Good Fortune," made its debut in New York in 1973. They have appeared worldwide including performances in North and South America, Europe, and the Far East, and have inspired the works of several contemporary composers including Takemitsu. In September 1976, the group performed the World Premiere of *Tashi*, a piece by Charles Wuorinen, with the Cleveland Orchestra conducted by the composer.



Shirley Verrett

New Orleans-born soprano Shirley Verrett grew up in Los Angeles. She studied accounting in college, sold real estate for a short time, and then began serious voice studies with Anna Fitziu. She later continued with Miriam Szekely-Freschl at Juilliard. As she worked towards her Juilliard degree, she performed in Benjamin Britten's *Rape of Lucretia*, and Nabokov's *Death of Rasputin* at the Cologne Opera. In 1962 she sang at the New York Philharmonic concert at the opening of Lincoln Center and participated in the Spoleto Festival. Her many performances since then include Carmen with the Bolshoi Opera; Delilah, Princess Eboli, and Queen Elizabeth I in Donizetti's *Maria Stuarda* at La Scala; Amneris, Orfeo, and Azucena at Covent Garden; and Princess Eboli at the Vienna State Opera. Among her roles at the Metropolitan Opera, after her 1968 debut as Carmen, were Cassandra and Dido in Berlioz's *Les Troyens*. After her performance in Donizetti's *La Favorita* with the Dallas Civic Opera, she made her San Francisco debut as Selika in Meyerbeer's *L'Africaine*. She has also appeared as Lady Macbeth in the 1976 production of *Macbeth* by the Opera



Company of Boston. Some of her recordings are: Neocle in *The Siege of Corinth* (Angel), *Macbeth* (Deutsche Grammophon), the complete *Orfeo* (RCA), and *Anna Bolena* and *Norma* (ABC-Westminister). Miss Verrett lives in New York City with her husband and five-year-old daughter.

Sarah Caldwell

Sarah Caldwell was giving violin recitals before she was ten. Born in Maryville, Missouri, and brought up in Arkansas, she was graduated from high school at 14 and went on to study at Hendricks College and the University of Arkansas, coming finally as a scholarship student to the New England Conservatory. It was there that she discovered her love for opera. Her first production, when she was not yet 20, was of Vaughan Williams' *Riders to the Sea* at Tanglewood. Following that performance, Serge Koussevitzky appointed her to the faculty of the Berkshire Music Center's opera department. Later, in 1957, while on the staff of the opera department at Boston University, Miss Caldwell founded the Boston Opera Group, whose first production was the enthusiastically received American premiere of Offenbach's *Voyage to the Moon* (a work she was many years later to perform at the White House for an audience of astronauts and space scientists). Her company, now called The Opera Company of Boston, has produced more than 40 works, including, along with standard repertory, Luigi Nono's *Intolleranza,* Schoenberg's *Moses and Aron,* Rameau's *Hippolyte e Aricie, The Trojans* and *Benvenuto Cellini* by Berlioz, Prokofiev's *War and Peace,* and *Lulu* by Alan Berg. She has staged several works for the New York City Opera. Miss Caldwell made her debut as an orchestral conductor when she opened the 1975-76 season of the Milwaukee Symphony. Since, she has conducted the New York Philharmonic in a Pension Fund concert of music by women composers, the New Orleans Philharmonic-Symphony, the Indianapolis Symphony, and the Pittsburgh Symphony. In January of 1976 she made her Metropolitan Opera debut conducting Verdi's *La Traviata,* and in January of 1977, she conducted her first concerts with the Boston Symphony.

Peter Serkin

Pianist Peter Serkin made his first public appearance at the age of twelve in a performance of the Haydn Concerto in D major, conducted by Alexander Schneider at the Marlboro Music Festival. He has appeared with such major orchestras as the Amsterdam Concertgebouw, the Cleveland and Philadelphia orchestras, the Chicago, Toronto, Bos-





ton and San Francisco symphonies, and the New York Philharmonic, and with chamber music ensembles including the Budapest, Guarneri, and Galimir string quartets and also at the Casals Festivals in Prades and Puerto Rico. He has a recently released recording on RCA of *Vingt regards sur L'Enfant Jesus* by Olivier Messiaen and has also recorded performances of six concertos by Mozart with the English Chamber Orchestra under Alexander Schneider.

Beverly Morgan

Mezzo-soprano Beverly Morgan attended Mt. Holyoke College and graduated with honors from the New England Conservatory (both B.M. and M.M.). During recent summers Ms. Morgan has attended the Aspen Music Festival, the S.M.U. and Oglebay Institute Opera Workshops with Boris Goldovsky, and the Berkshire Music Center at Tanglewood as a Vocal Fellow. Ms. Morgan studied with Gladys Miller, Phyllis Curtin, Dean Wilder and Thomas Paul. Her vocal coaches have included Allen Rogers, Terry Decima, Martin Smith, and Tamara Brooks. Ms. Morgan has appeared with the New England Conservatory Orchestra, with the Boston Pops Orchestra, and several times during the Fromm Festival at Tanglewood, most recently in the American premiere performance of Oliver Knussen's *Trumpets* in 1975. Ms. Morgan recently won the Financial Federal Musical Showcase Competition in Miami and will return to Florida in October for a performance with the Miami Senior Symphony. Her last BSO appearance was in the opening concerts of the 1976-77 season in a performance of Falla's *Three Cornered Hat*, which was conducted by Seiji Ozawa.

Richard Stoltzman

Clarinetist Richard Stoltzman has appeared frequently in recital and chamber music performances throughout the United States and Europe. He has recorded for the Marlboro Recording Society. He has performed as guest artist with leading quartets including the Amadeus, Guarneri, and Vermeer string quartets and also with the Lincoln Center Chamber Music Society. In addition, he has frequently participated at the Marlboro Music Festival and has toured the United States with the "Music from Marlboro" tours. Mr. Stoltzman holds a Master of Music degree from Yale Universtiy and has studied with Keith Wilson and Kalmen Opperman; he is presently a member of the faculty of the California Institute of the Arts. He is also a member of the National Advisory Board of Young Audiences, Inc.

Ida Kavafian

Violinist Ida Kavafian was born in Istanbul, Turkey, of Armenian descent. She has studied with Ara Zerounian, Mischa Mischakoff and Ivan Galamian. In October 1973 she won first prize at the Vianna da Motta International Violin Competition in Lisbon, Portugal, and then gave recitals throughout Europe during the 1974-75 season. She has appeared frequently in recital, on television and with numerous orchestras; in 1972 she was soloist with the New York Chamber Orchestra at Lincoln Center's Mostly Mozart Festival; she has participated in the Casals Festival in Puerto Rico and has been heard with the Lincoln Center Chamber Music Society in New York, Boston, and Washington. She is a graduate of the Juilliard School, where she earned a Master of Music degree and was a student of Oscar Shumsky.

Fred Sherry

Fred Sherry studied cello at the Juilliard School with Leonard Rose. He made his New York debut, presented by Young Concert Artists, in 1969. He has been cellist of the Contemporary Chamber Ensemble and the Juilliard Ensemble with whom he has toured extensively in Europe and the United States. He has had works written for him by Charles Wuorinen (with whom he also performs) and Peter Lieberson, and has worked with Luciano Berio, Elliott Carter, and Pierre Boulez on their music. He is a founding member of Speculum Musicae and is also a member of the Galimir

String Quartet and the Group for Contemporary Music. Mr. Sherry has recorded for RCA Victor, Nonesuch, and Philips.

The Boston Symphony Chamber Players

The Boston Symphony Orchestra established a new and expanded role for its first-desk players with the creation of the Boston Symphony Chamber Players in 1964. Comprised of the principal string, woodwind, and brass players and the solo tympanist, the Chamber Players have made several national and international tours in addition to their annual local appearances. The group is flexible in size and is joined from time to time by guest artists and other members of the Orchestra, making it possible for the Chamber Players to perform virtually any work from the vast range of the chamber music literature. Pianist Gilbert Kalish, Claude Frank, Richard Goode, Michael Tilson Thomas, Peter Serkin, Lorin Hollander, and Alexis Weissenberg have performed with the group, and other guest artists have ranged from sopranos Bethany Beardslee and Phyllis Curtin to the Joshua Light Show.

The Chamber Players have toured Europe three times, and they have given concerts in the Soviet Union, the U.S. Virgin Islands, and South America. They have recorded for both RCA Victor and Deutsche Grammophon records. Their latest release on the DGG label, for whom they now record exclusively, is the complete chamber music of Igor Stravinsky.



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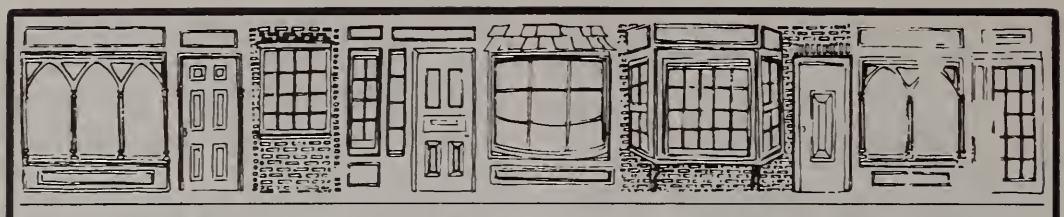
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JOSEPH SILVERSTEIN
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Symphony No. 3 in E flat, Op. 55, *Eroica*

Sunday, 31 July at 2:30

KLAUS TENNSTEDT conducting:

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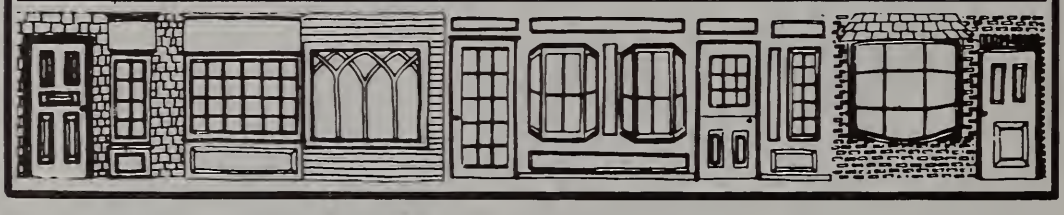
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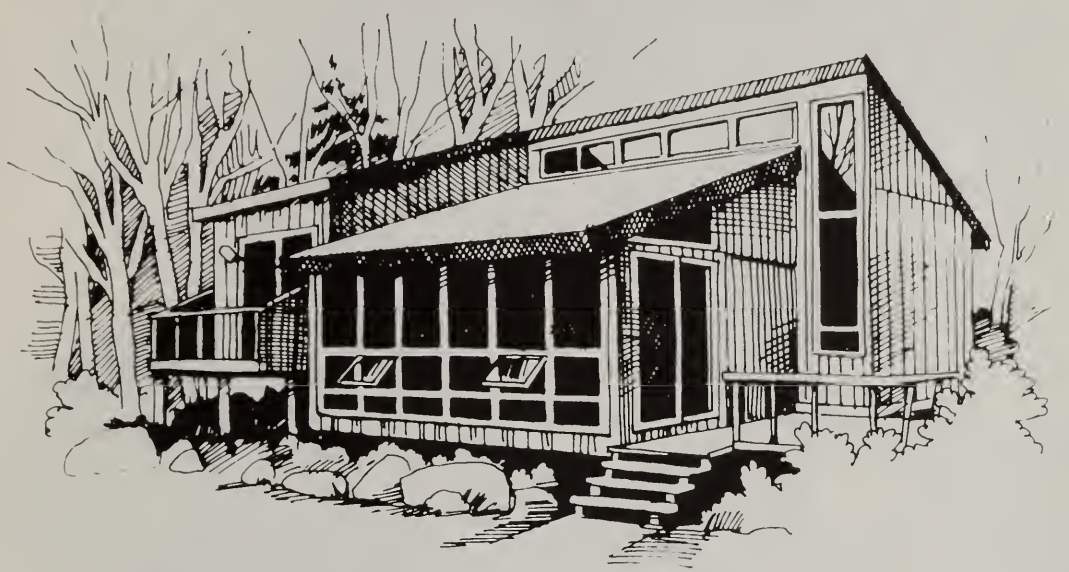
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The Berkshire Music Center

"One more thing should come from this scheme, namely, a good honest school of musicians." —Henry Lee Higginson, on founding the Boston Symphony Orchestra.

The late Serge Koussevitzky fervently shared Henry Lee Higginson's vision of a "good honest school for musicians" —an academy where young musicians could extend their artistic training and broaden their experience under the guidance of eminent professionals. More than any other person, it was Koussevitzky who made the vision a reality; he was Director of the Berkshire Music Center from its founding in 1940 until his death in 1951, and his vigorous leadership has remained an inspiring example in the years since.

Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friends' Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.

Tanglewood Talks & Walks

Tanglewood Talks & Walks are a fascinating series of five Thursday lecture-luncheons at noon in the Tanglewood Tent, followed by a special guided tour of Tanglewood. Guest speakers include the musicians, conductors, and staff of the Boston Symphony Orchestra and Berkshire Music Center. Bring a lunch—we'll provide the refreshments. Please call the Tanglewood Friends Office at (413) 637-1600 for reservations. $2 contribution to the public, free to Friends of Tanglewood.

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Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of **$75** and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

Special parking for Friends:
Two convenient reserved parking areas are available to all donors of **$150** or more for all Boston Symphony Orchestra concerts: either the Box Parking Lot (Hawthorne Street entrance), or the Tent Parking Lot (West Street entrance).

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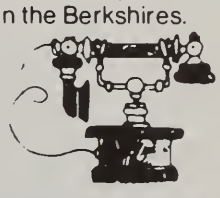
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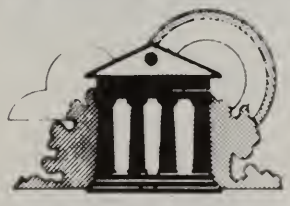
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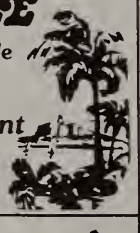
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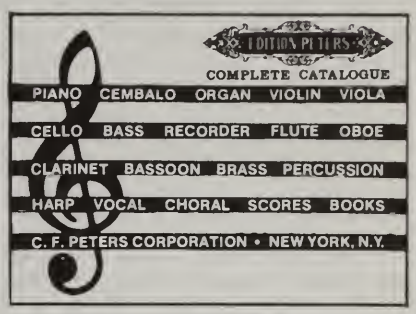
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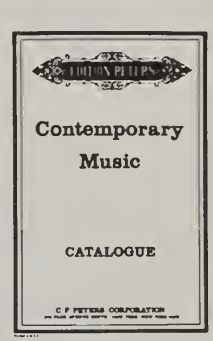




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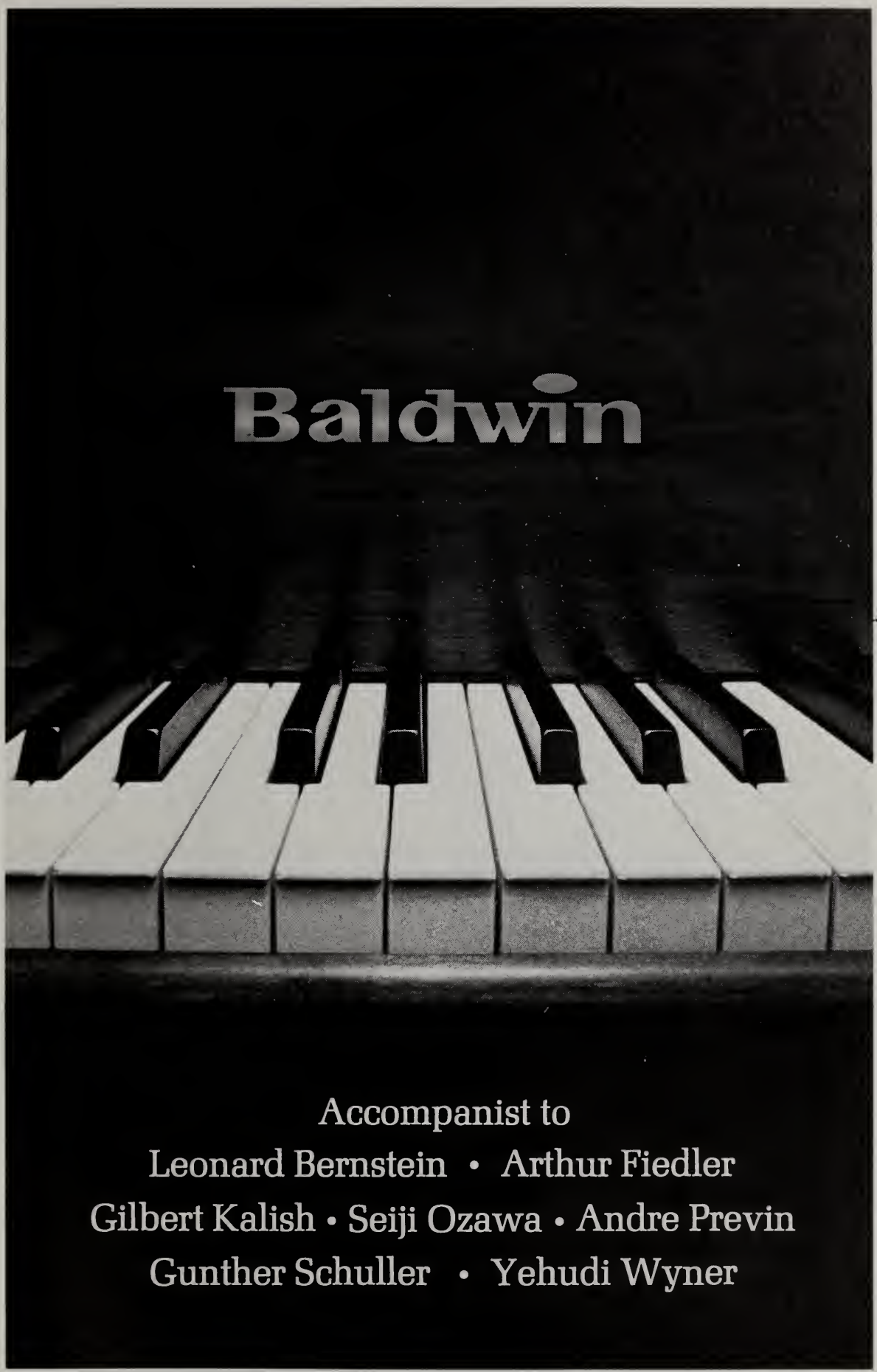
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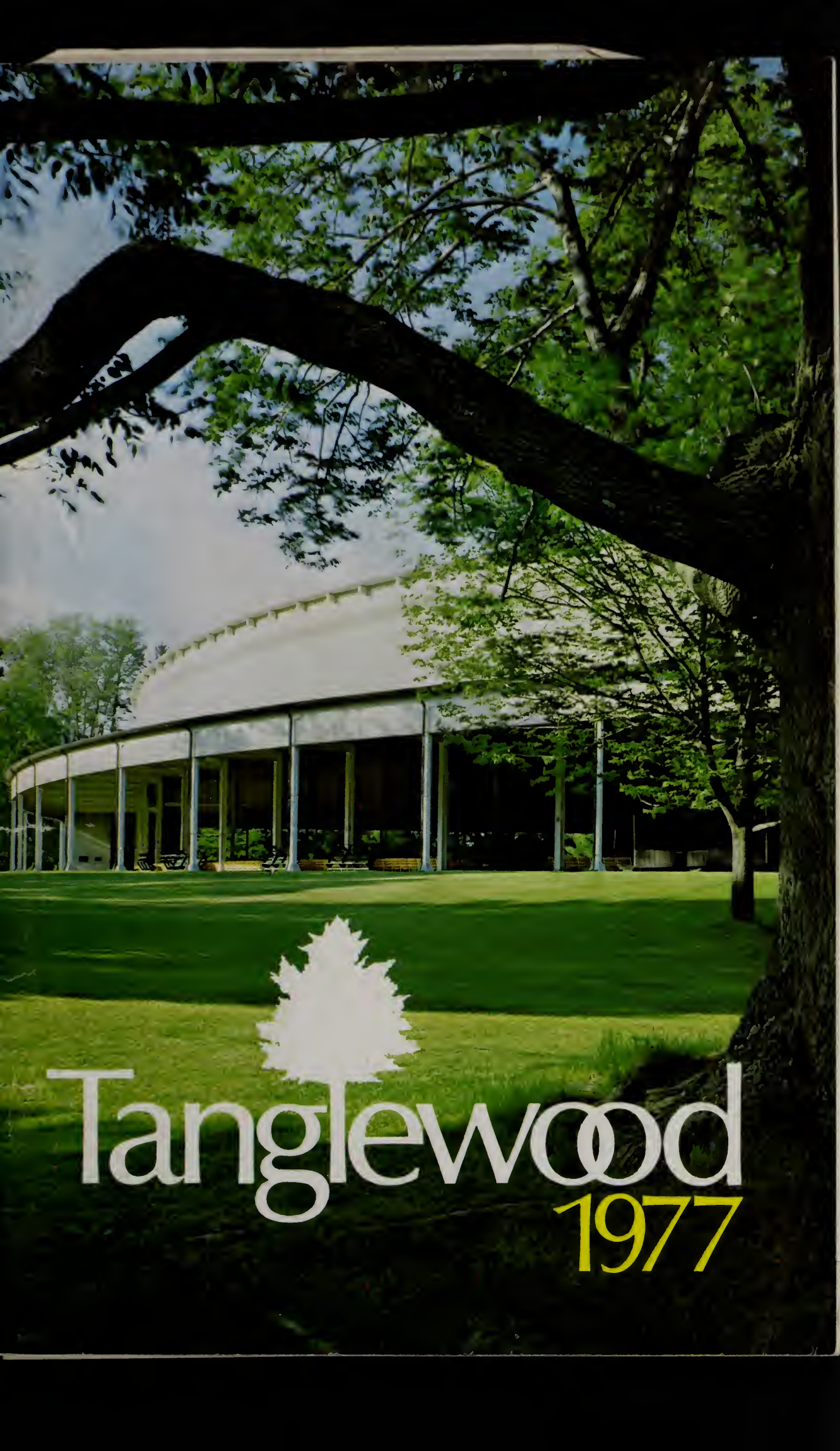
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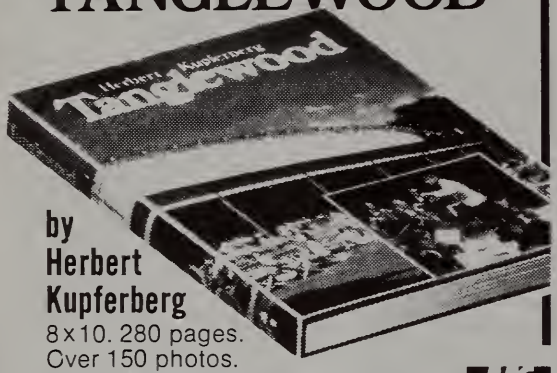
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In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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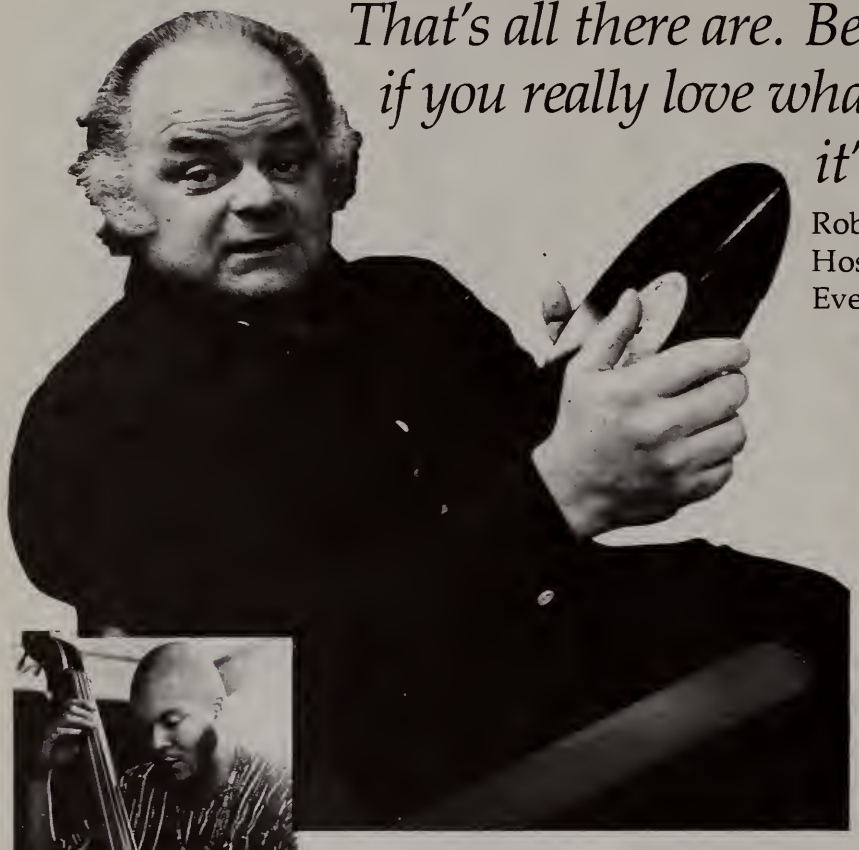
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark*, and de Falla's *Three-cornered Hat*, and, on the New World Records label, Griffes's *Songs of Fiona McLeod*. Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste*, Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Session's *When Lilac's Last in the Door-yard Bloom'd* on New World Records.

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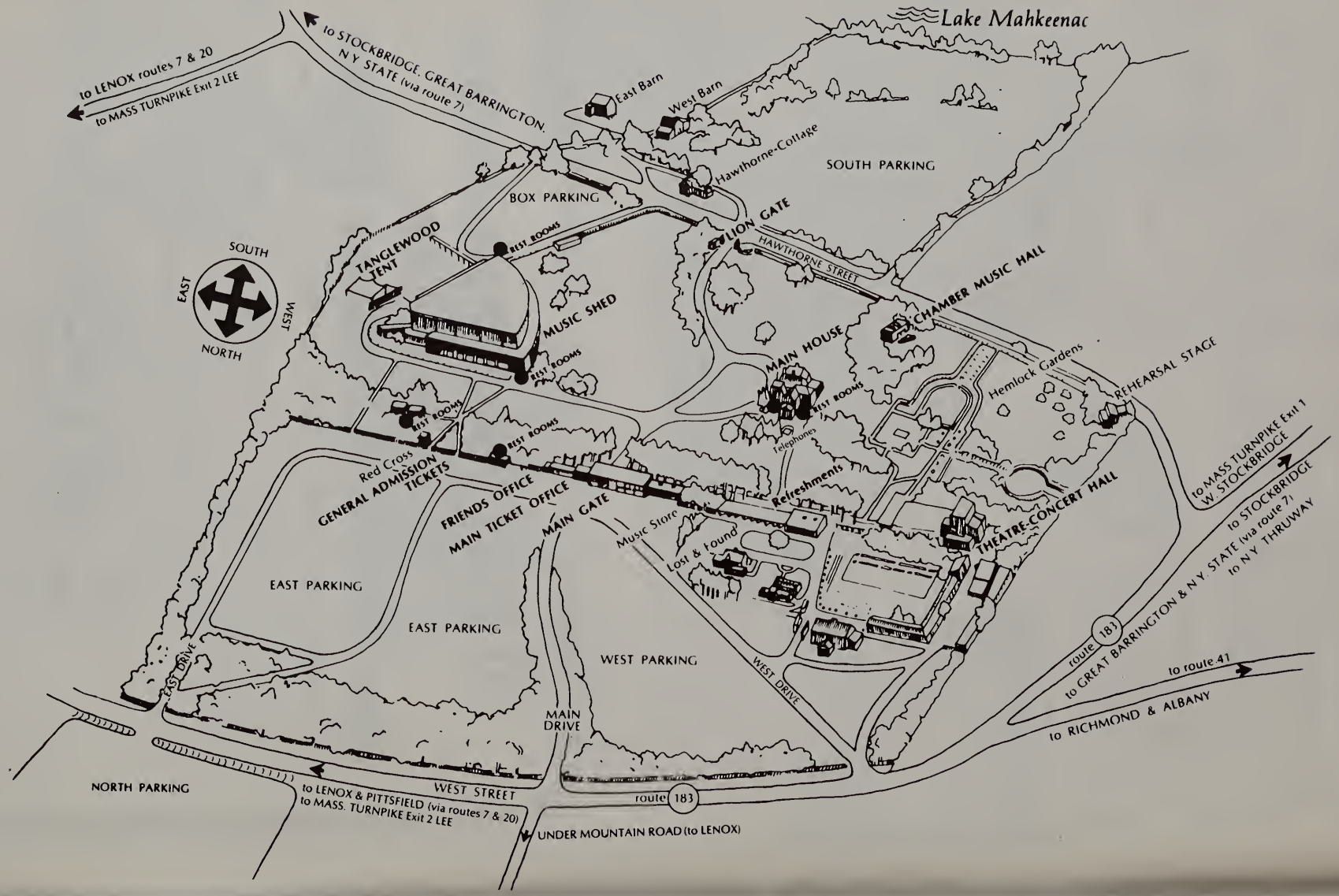
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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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Madeline Foley, *chamber music*
*Gerald Gelbloom, *violin*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
*Robert Karol, *viola*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
Kenneth Sarch, *violin*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
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*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavaloski, *French horn*

empire brass quintet in residence
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*David Ohanian, *French horn*
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Weekend Prelude

Peter Serkin
and the
Boston Symphony Chamber Players

Friday, 29 July at 7

BEETHOVEN Variations on Wenzel Müller's song,
Ich bin der Schneider Kakadu, Opus 121a

PETER SERKIN, piano
JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello

BEETHOVEN Quintet in E flat for piano with wind instruments,
Opus 16

Grave—Allegro, ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

PETER SERKIN, piano
RALPH GOMBERG, oboe
HAROLD WRIGHT, clarinet
SHERMAN WALT, bassoon
CHARLES KAVALOVSKI, horn

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Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Acting Principal
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
Roger Louis Voisin chair
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

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William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Conductor*
Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977

Friday, 29 July at 9

KLAUS TENNSTEDT, conductor

BEETHOVEN Overture to *The Creatures of Prometheus,* Opus 43

BEETHOVEN Piano Concerto No. 4 in G major, Opus 58
(cadenzas by Beethoven)

Allegro moderato
Andante con moto
Rondo: Vivace

PETER SERKIN

INTERMISSION

BEETHOVEN Symphony No. 7 in A major, Opus 92

Pocco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

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BOSTON SYMPHONY ORCHESTRA



Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977

Saturday, 30 July at 8:30

KLAUS TENNSTEDT, conductor

BEETHOVEN Concerto in C major for piano, violin, and cello, Opus 56

Allegro
Largo
Rondo alla polacca

PETER SERKIN, piano
JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello

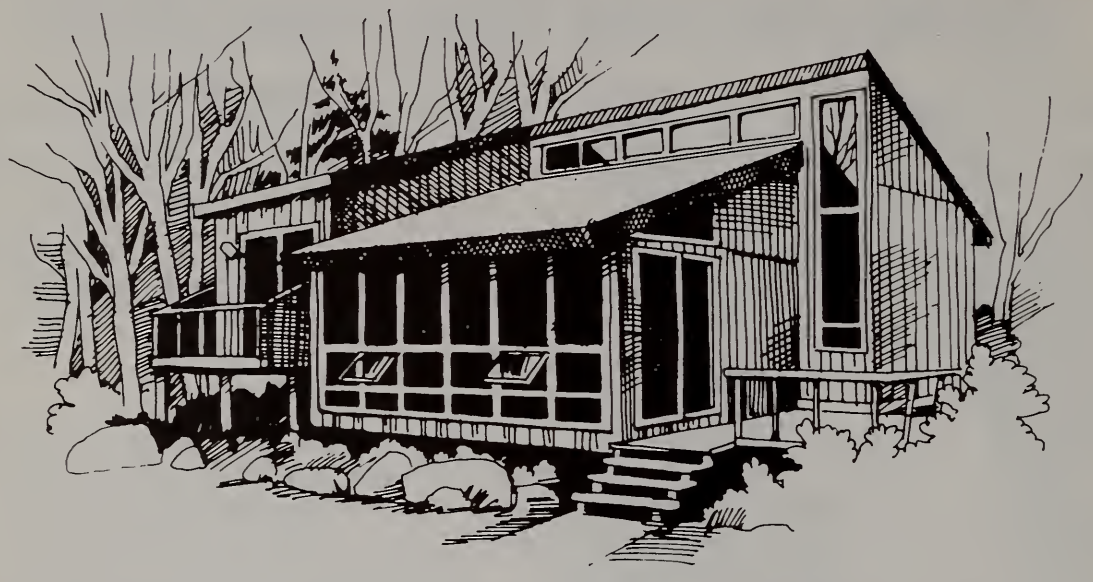
INTERMISSION

BEETHOVEN Symphony No. 3 in E flat, Opus 55, *Sinfonia eroica*

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977

Sunday, 31 July at 2:30

KLAUS TENNSTEDT, conductor

BEETHOVEN Overture to *Fidelio*

BEETHOVEN Symphony No. 2 in D, Opus 36

Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

INTERMISSION

BEETHOVEN Violin Concerto in D, Opus 61
(cadenzas by Silverstein)

Allegro ma non troppo
Larghetto
Rondo: Allegro

JOSEPH SILVERSTEIN

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does not end on Sunday. It's only the beginning.

This Week At The Berkshire Music Center:

Sunday, July 31 at 10:00 am:
Berkshire Music Center Chamber Music Concert

Sunday, July 31 at 8:30 pm:
Boston University Young Artists Program
Chamber Music Concert

Monday, August 1 at 8:30 pm:
Berkshire Music Center Vocal Music Recital

Wednesday, August 3 at 8:30 pm:
Berkshire Music Center Orchestra
Conducting Fellows

Thursday, August 4 at 8:30 pm:
Berkshire Music Center Vocal Music Recital

Saturday, August 6 at 2:30 pm:
Berkshire Music Center Chamber Music Concert

Sunday, August 7 at 10:00 am:
Boston University Young Artists Program
Chamber Music Concert

These events are open to the public by making a contribution, $2.00 minimum, to the Berkshire Music Center at the main gate, or by becoming a Friend of Music at Tanglewood.

Notes

Ludwig van Beethoven

Ludwig van Beethoven was born probably on 16 December 1770, certainly in Bonn, and died on 26 March 1827 in Vienna. The uncertainty about Beethoven's birthday stems from our having as the most nearly definite record of his birth the certificate of baptism, which is dated 17 December 1770. Beethoven himself would probably have given you 1772 as the year of his birth. The vanity was not his but that of his father, who tried to present the boy as a prodigy in the manner of Mozart and therefore falsified his age. It does appear, in any event, that the composer went through life believing himself to be two years younger than he was, though in later years, the subject of his age was one on which he was exceedingly touchy and which generally he refused to discuss at all. Particulars about the dates of the compositions performed at these concerts will be found in the note below.

This is the 150th anniversary of Beethoven's death. The event has been almost entirely ignored, and for good reason: the world of music is a perpetual Beethoven festival anyhow. True, in 1970 we celebrated Beethoven's 200th birthday with limitless application and vigor, and it nearly drove us all mad. That deluge of recordings, books, articles, complete cycles in concert of sonatas, symphonies, and quartets, showed how hard it can be to make fresh response when something is as familiar as most of Beethoven's music. Recognition and acknowledgement of recognition come more readily than shock. And there's the trouble. The *Eroica* starts, or the Seventh or even the Ninth, and for most listeners—or "listeners"—it means that the *Eroica*-button is pressed (or the Seventh- or Ninth-button) and we respond as we have learned to respond to those pieces. We are apt, that is, to respond to the fact of the performance more than to the piece itself. It's like driving the Massachusetts Turnpike: the familiar landmarks go by—Route 128, Natick, Framingham, Worcester, the Hartford turn-off, Palmer-Ware, and so on—and that's all very reassuring. Which is the is the very thing it ought not to be. For performers it's not less difficult. The most dedicated and responsible pianists and quartet players need to get away from the *Appassionata* and from Opus 131 once in a while—to get away and reconsider. For orchestra players it's particularly hard to look at yet another *Eroica* performance as an exciting event, though there are conductors who can make it happen. Most Beethoven performances are, in a sense, automatic. They sound as though they have come about not as a result of fresh and searching study, but because "we know that that's how the piece goes." I am not saying we should have eccentric performances or ones that seek originality for its own sake, but we do want to come closer to the ideal of playing the classics as though they were new. Accents get blunted with the passage of years, and dynamics are flattened out. (How many conductors insist on and how many orchestras deliver a true, breath-stopping *pianissimo*?) Most particularly, many of the traditional tempi—they, too, responses to convenience and habit—need to be reconsidered in the light of what the scores say and imply.

To his contemporaries, Beethoven was a shocking artist. Some of those contemporaries delighted in that quality; some resisted it from the beginning; some went along up to a point, to lose contact and wax censorious a bit later (the *Eroica* marked the parting of ways to many of his early followers). E.T.A. Hoffmann, that vital and original writer, musician, and artist, who, among other accomplishments, produced the first body of valuable Beethoven criticism, recognized the shocking newness of Beethoven's music, but, also recognizing Beethoven's "self-possession," suggested to his critical colleagues that if they failed to see merit in what he was doing, the fault was most likely to be found in their own limited perceptions. But in the 170 or so years that have passed, we have gotten to be awfully comfortable with Beethoven, comfortable, unshocked, and unshockable. Often, he traces for us the path from stress to victory—and the very idea that music



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might, without words, aspire to such a task is part of its newness—but the victory is diminished if we have not truly experienced the stress. That would surely provoke one of his famous and terrifying rages. He would want to challenge us still, to jolt and unsettle us—in the end to make the reassurance the firmer and deeper for it. To do that, he would have us *listen*—not overhear, not nod to familiar landmarks in pleased recognition, but listen as though for the first time and as though it might be the last.

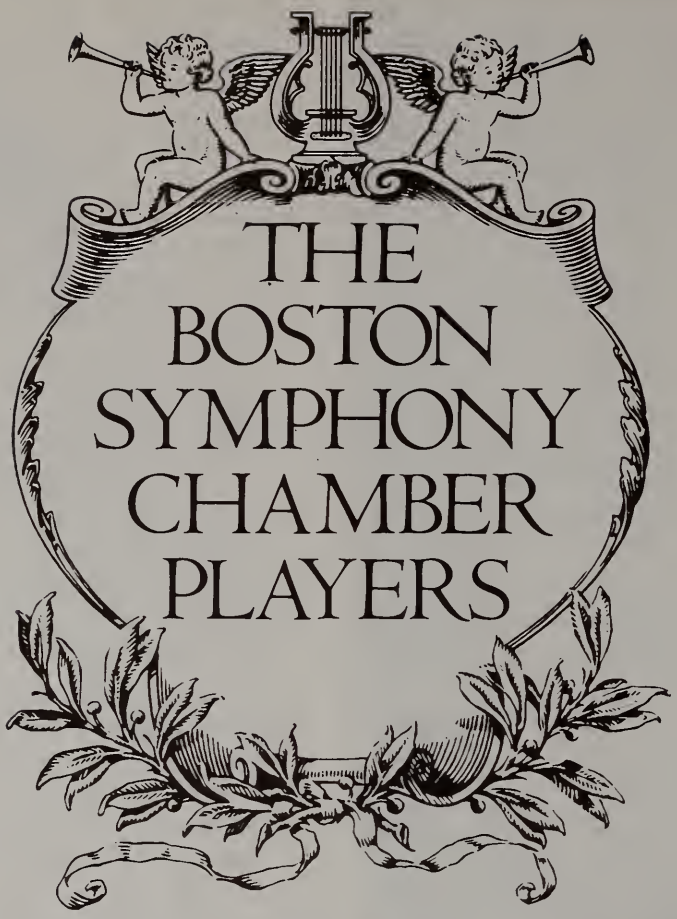
Beethoven is of all composers the one who most insistently tells us that we can't do without him. From that insistence—to which we respond so gladly—grows the paradox that the more time we spend in the presence of his music, the harder it is truly to hear it. That is the crux of his challenge to audiences and performers alike.

The *Kakadu* Variations and the Quintet

We don't know when the *Kakadu* Variations were written, nor even whether the composition reached its present form all at once or by stages. The high opus number, 121a, reflects the date of publication, which is 1824. The theme is a song, *Ich bin der Schneider Kakadu (I am the tailor Cockatoo)*, from a *Singspiel*, an opera in somewhat popular style and with spoken dialogue between the musical numbers, by Wenzel Müller, most of whose immensely successful career took place in Vienna and most of whose music is for the theater. The work *Ich bin der Schneider Kakadu* comes from, *Die Schwestern von Prag (The Sisters from Prague)*, was first produced in 1794, and it is likely that Beethoven would have written the variations when the song was a current hit, whistled by delivery boys, professors, and chamberlains. *Die Schwestern von Prag* was revived in 1806, 1813, and 1814, but in 1816, Beethoven referred to the variations as being one of his early works, "though not to be counted among the deplorable ones." The introductory *Adagio assai*, disconcertingly mature and grand for context and function, gets special mention in Beethoven's own superscription on the first page ("Variations with an introduction and coda"—actually *Anhang*, which means "appendix") and on the title page of the first edition ("Adagio, variations, and rondo").

In 1794, Beethoven was a relatively new arrival in Vienna. He had been there once in 1787 and had returned in 1792. The idea was for him to study there—"through unremitting diligence may you receive *the spirit of Mozart at the hands of Haydn*," Count Waldstein wrote into his album at his departure from Bonn—but it turned out to be a removal for good. He studied with Haydn, with an experienced and accomplished theater composer by name of Johann Schenk, with the eminent Antonio Salieri (learning Italian in order to do that), and with the excellent pedagogue, Johann Georg Albrechtsberger. In 1795, the publishing firm of Artaria & Co. issued his official Opus 1, three trios for piano, violin, and cello (Haydn had counselled withholding the third in the set, apparently fearing that its probable shock waves would damage the supposedly 22-year-old composer's budding career). He was beginning to make an enviable name for himself as a pianist, playing connoisseurs' music like the preludes and fugues of Sebastian Bach as well as more current repertory like Mozart's D minor Concerto (for which he wrote a set of cadenzas that are still played), and raising goosebumps with his fantastic improvisations.

It was for one of his own concerts that he composed the Quintet in E flat for piano and winds, Opus 16. 1796-97 would be about the right date, though the first movement may go back as far as 1794, and the Septet, which was for many years to be his most popular piece, the E flat Piano Sonata, Opus 7, the C major Piano Concerto, and the first string quartets would have been in the works at the same time. The first performance of the Quintet was given in Vienna on 6 April 1797. Of a performance in 1804 it is told that at one of the holds in the last movement that occur before the main theme comes back, "Beethoven suddenly began to



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improvise, took the Rondo for a theme and entertained himself and his audience for a considerable time, though not the other players. They were displeased and Ramm [the famous and superb oboist for whom Mozart wrote his Quartet and *Sinfonia concertante*] was even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At last, Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight." Beethoven dedicated the work to Prince Joseph zu Schwarzenberg, an amateur and patron whose name lives in some glory because it was in his palace that Haydn's *Creation* and *Seasons* were first given in 1798 and 1801.

The *Prometheus* Overture

The ballet, *The Creatures of Prometheus*, whose score consists of sixteen numbers* after the Overture, was first produced in Vienna on 28 March 1801, repeated thirteen times that year and nine the next. The choreographer was Salvatore Vigano, a Neapolitan dancer who had worked in Vienna off and on since 1793, and who was renowned for investing with a certain dramatic seriousness an art form otherwise regarded as decorative at best and catering to the lascivious concerns of those who watched it. The Overture starts magnificently on a chord on which no piece ought to start, especially not in 1801, and moves quickly into a swirling *perpetuum mobile*. If Mozart's Quintet, K. 452, is the inspiration of Beethoven's, so is the overture to *Così fan tutti* the model for the one to *Prometheus*. In both instances, Beethoven is quite as much himself as he is in debt.

The Piano Concerto No. 4 in G major

In 1802, Beethoven mentioned ruefully that he was "not always able to escape indolence." What in the world can he have meant? Except for the Seventh Symphony, the big works on these three orchestral programs come from a five-year period, 1802-06, in which he completed the three Piano Sonatas, Opus 31, the Symphony No. 2, the three Violin Sonatas, Opus 30, the Piano Variations, Opus 34 and Opus 35, and the C minor Piano Concerto (all in 1802); the *Kreutzer* Sonata, the oratorio, *Christ on the Mount of Olives*, and the *Sinfonia eroica* (1803); the Triple Concerto, the *Waldstein* Sonata, and the F major Sonata, Opus 54 (1804); the *Appassionata* and the first version of *Fidelio* (1805); the first revision of *Fidelio* or *Leonore*, the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, the three Rasumovsky Quartets, Opus 59, and the 32 Variations in C minor for piano (1806).* Of course it was also a period in which he wrote: "For some time I have been gaining more than ever in physical strength and in mental strength too. Each day I come closer to my goal, which I can sense but don't know how to describe." What was also growing was the deafness which had begun to trouble him about 1798 and which by 1801 had advanced to the point where he had to confide in his closest friends. But to one of those friends he also wrote: "I live only in my notes, and with one work barely finished, the other is already started; the way I now write, I often find myself working on three, four things at once." Energy for work and for life was limitless, and if he knew the despair that speaks in the will he wrote at Heiligenstadt in 1802, he also knew a state of mind in which he could say that he would "seize fate by the throat."

When Beethoven was soloist at the first public performance of the G major

*The theme of the ballet's finale yielded two sets of variations; an independent one for piano, Opus 35 (1802), and the last movement of the *Eroica* (1803).

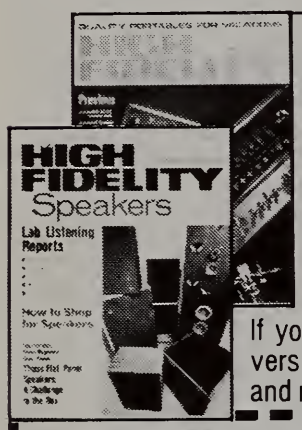
*Actually the next three years were not bad either: the C major Mass and the *Coriolan* Overture were completed in 1807; the Fifth and *Pastoral* symphonies, the A major Cello Sonata, and the two Trios, Opus 70, in 1808; and the Choral Fantasy, the *Emperor* Concerto, the E flat Quartet, Opus 74, and the Piano Sonatas, Opus 78 and Opus 79, in 1809.

Concerto on 22 December 1808, it was the last time he dared appear in a concerto. The work was over two years old then and had already had several private performances, all with the composer as soloist, the first of them in the palace of Prince Lobkowitz in March 1807. The score is dedicated to the Archduke Rudolph, born 1788 as the youngest son of the Emperor Leopold II. The Archduke had become Beethoven's pupil in piano and composition about 1804 and he can claim the most impressive list of dedications of any of the composer's friends and patrons—besides the present work, the *Emperor* Concerto, the *Farewell* Sonata, the last violin sonata, the *Archduke* Trio, the *Hammerklavier* Sonata as well as Opus 111, the *Missa solemnis* (meant for his installation as Archbishop of Olmütz, though delivered nearly four years too late), and the Great Fugue, both in its original form for string quartet and in the setting for piano four-hands.

Here is another astounding beginning. In this, the most gently spoken and poetic of his concertos, Beethoven proposes the most radical solution of all to the problem of the first solo entrance: he begins with a statement by the piano alone. What the piano says is as remarkable as the fact that it says anything at all at that point: the whole phrase is arresting in its subtle rhythmic imbalance, but still more wonderful is the orchestra's hushed response, harmonically both remote and far-seeing. The persistent three-note upbeat makes this music tenderly cousin to the Fifth Symphony (in progress at the same time). The second movement, which Liszt likened to Orpheus taming the beasts, has become the concerto's most famous. The orchestra is loud, *staccato*, in stark octaves. The piano is soft, *legato*, songful, richly harmonized. At the end, after a truly Orphic cadenza—and Beethoven almost persuades us that he invented the trill expressly for this moment—the orchestra has learned the piano's way. And so into the lyric and witty finale.

The Symphony No. 7 in A major

The Seventh comes as far after the 1802-06 span as the two chamber pieces



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A life mask of Beethoven taken by F. Klein around the time of the Seventh Symphony.

come before it. Beethoven worked on it from the fall of 1811 until the spring of 1812. The premiere took place at the University of Vienna on 8 December 1813. It was perhaps the most wildly successful concert of Beethoven's career, though what stirred up the excitement was not Opus 92, the Seventh Symphony, as much as Opus 91, *Wellington's Victory or the Battle of Vittoria*, written for a mechanical instrument called the Panharmonicon, the invention of Johann Nepomuk Mälzel, one of the first to build a practical metronome. Between the Seventh and *Wellington's Victory*, a mechanical trumpeter, another gadget of Mälzel's, played marches written for the occasion by Dussek and Pleyel. So great was the success that the entire program was repeated later that month, in January, and in February. (The critic of the *Wiener Zeitung* referred to the Seventh as having been composed "as a companion-piece" to *Wellington's Victory*.) The public liked the companion-piece too, and the composer Louis Spohr, one of the violinists in the orchestra in that series of concerts, reports that the second movement was encored each time.

Beethoven dedicated the Seventh to Count Moritz von Fries, a young banker and art collector, who also received the dedications of the Violin Sonatas, Opus 23 and Opus 24 *(Spring)*, the C major Quintet, Opus 29, as well as of Haydn's last, incomplete Quartet, Opus 103, and of Schubert's song, *Gretchen am Spinnrade*.

The Triple Concerto

Beethoven began this remarkable work late in 1803 and finished it in the summer of 1804. According to Anton Schindler, who became Beethoven's amanuensis in 1819, the solo parts were intended for the Archduke Rudolph, the violinist Carl August Seidler, and the cellist Anton Kraft. Schindler is not always absolutely to be depended upon, but here he seems plausible. The piano part is relatively easy, astoundingly so for a concerto by the mature Beethoven, and the cello part is as taxing as any in the repertory. Kraft, born 1749, studied philosophy and law at the University of Prague, but in 1778 became a cellist in the orchestra Haydn directed for the Esterházy household. Haydn wrote his D major Concerto for him (in fact this work was for a time attributed to Kraft), and he was also the first to play Mozart's E flat Divertimento, K. 563. Beginning 1796, he was principal cellist in the private orchestra of Prince Lobkowitz in Vienna. Seidler, about whom little is known, was a violinist in the Archduke's musical establishment. Presumably, a private performance would have been given in or close to 1804, but we have no definite information. Another puzzle —if, that is, the Concerto was really intended for the Archduke—is that the dedication is to Prince Franz Joseph von Lobkowitz, to whom Beethoven also inscribed the Quartets, Opus 18, the *Eroica*, Fifth and *Pastoral* symphonies, the Quartet, Opus 74, and the song cycle, *An die ferne Geliebte (To the Far Away Beloved)*. The first public performance of the Triple Concerto occurred in May 1808. It was not a success, and the report has it that the soloists, unnamed in the newspaper, had been rather casual about preparing their parts.

Here we have an unpopular Beethoven work. It is formal, reserved, spacious, rich in themes of which many are characterized by a certain studied neutrality because here procedures and questions of design interest Beethoven more than statements and gestures. "[Its] indiscretion ... consists in combining a problem that makes for dryness



Prince Lobkowitz, to whom the Triple Concerto and the Eroica *are dedicated.*

of matter with a problem that makes for exceptional length," says Donald Francis Tovey in his essay on the work (in Vol. III of *Essays in Musical Analysis*, a superb combination of description, analysis, and defense). What makes for exceptional length is the very fact of its being a concerto for three instruments, and the necessity, therefore, of a design that allows the piano its own presentation of each idea and the violin and cello, usually together, another. (It is mildly too bad we know so little about the background of this work: it would be interesting to learn more of what moved Beethoven to tackle an unprecedented concerto combination—one, for that matter, hardly emulated either.) The hushed and stalking opening is very impressive indeed, and much of what is unfolded during the orchestral ritornello reveals, whether in his most Grecian manner or his most kinetic, what Tovey calls "the unapproachable Beethoven." Here, too, the first solo entrance is exquisitely imagined, the cello giving the first theme, but a breath later than you expect it and with a magical transformation of character.

In later years, Beethoven returns to writing slow movements on a large scale. Here, as in the final version of the *Waldstein* Sonata, the Fourth Piano Concerto, and the Violin Concerto, he is interested in having a slow movement that is short, intense, non-developmental, and preludial to the finale. It takes the form here of an eloquent, very slow *Largo*, beautifully scored, with an accompaniment confined to muted strings and just a few carefully chosen notes for horns, clarinets, and bassoons, and in a key—A flat major—mysteriously remote from the areas so possessively explored in the first movement. Without break, this spills into a witty polonaise of enchanting elegance, one that even within its first theme reconquers the harmonic spaces of the first movement.

Two other features and one detail might be pointed out. First, Beethoven is interested here in figuration for its own sake. Especially in the finale, the passage-work is inventive, varied, and rewards the most attentive listening (in this respect the Triple Concerto is an important study for the later Violin Concerto and particularly the *Emperor*.) The other feature is the remarkable prevalence throughout of *pianissimo:* only when this is realized in performance is there any hope of conveying the shape of this work and the variety of its detail: the Angel recording with von Karajan, Richter, Oistrakh, and Rostropovich beautifully demonstrates this in the positive sense. One of the striking, highly characteristic quirks is the final pedaling instruction so the in the last two measures the piano's sound continues across the silence of the other players. To conclude by quoting Tovey once more: "If [the Triple Concerto] were not by Beethoven, but by some mysterious composer who had written nothing else and who had the romantic good fortune to die before it came to performance, the very people who most blame Beethoven for writing below his full powers would be the first to acclaim it as the work of a still greater composer."

The *Sinfonia eroica*

Beethoven composed this *Heroic* Symphony between May and November 1803, with some polishing yet to be done early in 1804. It was privately performed *chez* Lobkowitz* in the summer of 1804 and publicly for the first

time on 7 April 1805 at a concert put on by Franz Clement, whom we shall meet again in the account of the Violin Concerto. It was in May 1804 that Napoleon, who had been acceptable to Beethoven as a military dictator as long as he called himself First Consul, had himself crowned Emperor, and the disappointed and angry composer erased the words *"intitolata Bonaparte"* from the title page. Beethoven blew hot and cold about that. At the end of August he told his publisher that the symphony "is really called 'Ponaparte' *(sic)*" and in 1810 he considered dedicating the C major Mass to the Emperor, then at the zenith of his power. The score as printed tells us that this is a "heroic symphony . . . composed to celebrate the memory of a great man."

"I'll pay another Kreuzer if the thing will only stop," a gallery wit called at the premiere. One reviewer conceded that in this "tremendously expanded, daring, and wild fantasia" there was no lack of "startling and beautiful passages in which the energetic and talented composer must be recognized," but he felt that the work "loses itself in lawlessness . . . This reviewer belongs to Herr van Beethoven's sincerest admirers, but in this composition he must confess that he finds too much that is glaring and bizarre, which hinders greatly one's grasp of the whole, and a sense of unity is almost completely lost." (Happily, he found that satisfaction in another E flat symphony on the same program, one by Anton Franz Joseph Eberl.) Another critic, deploring the composer's ways of achieving "a certain undesirable originality," pointing out that "genius proclaims itself not in the unusual and fantastic but in the beautiful and the sublime," proclaiming the new symphony with its "inordinate length" to be "unendurable to the mere music-lover," expressed the wish "that Herr v. B. would employ his acknowledgedly great talents in giving us works like his symphonies in C and D, his ingratiating Septet in E flat, the intellectual Quintet

*In a room 54 feet by 24! This startling information comes from Elliot Forbes's edition of Thayer's *Life of Beethoven*.
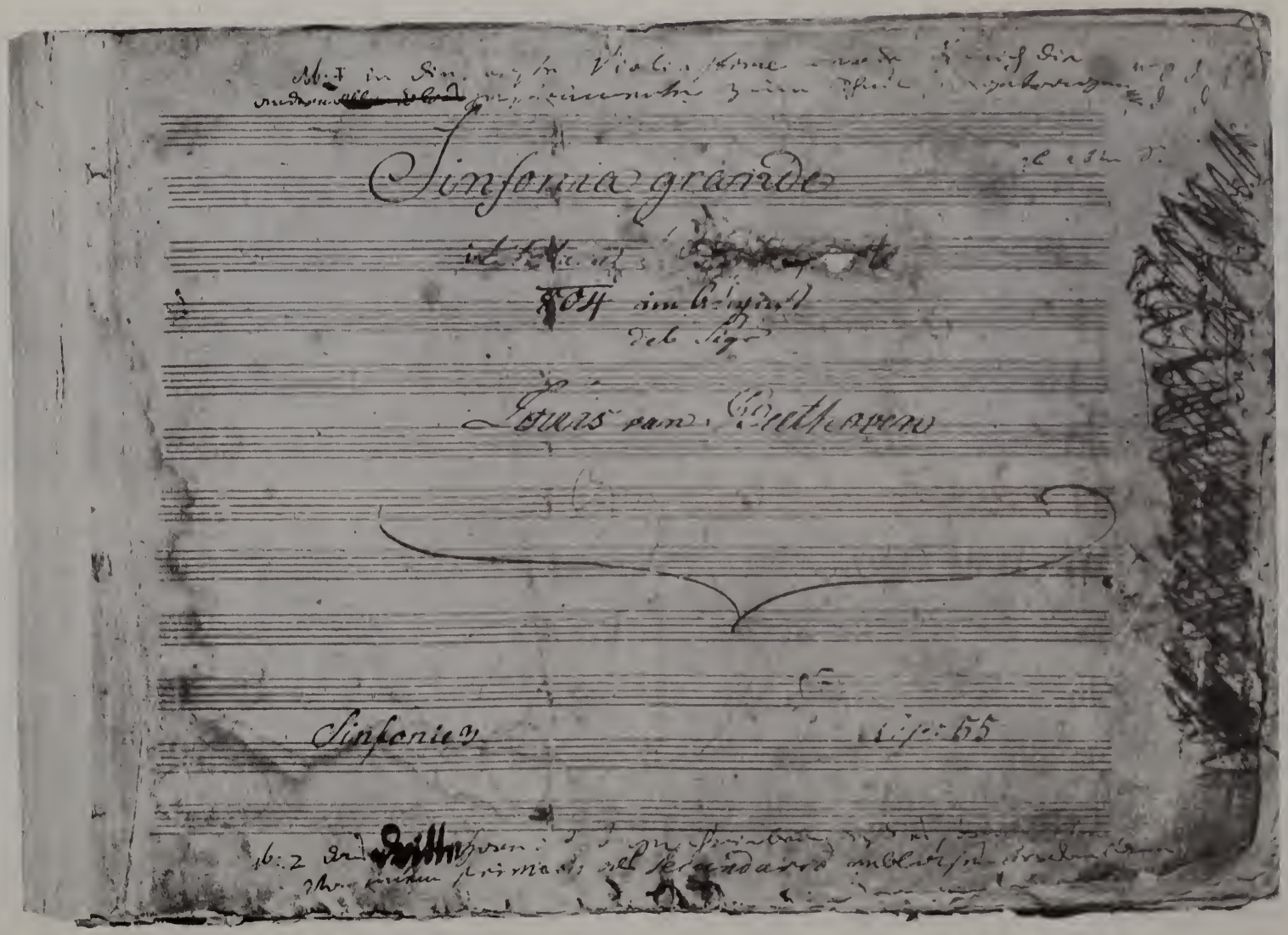


A portrait of Beethoven by W.J.Mähler around the time of the Eroica.

in C, and others of his early works which have placed him for ever in the ranks of the foremost instrumental composers . . . the public and Herr van Beethoven, who conducted, were not satisfied with each other on this evening. The public thought the symphony too heavy, too long, and himself too discourteous because he did not nod his head in recognition of the applause which came from a portion of the audience. For his part, Beethoven found that the applause was not strong enough."

Indeed, Beethoven had given his public, lay and professional, plenty to be upset about—a symphony unprecedented in length, in the complexity of its polyphony, in the unbridled force of its rhetoric, in the weirdness of details like the famous "wrong" horn entrance in the first movement (the horn already on the home chord while the violins are still preparing that chord with a dissonance). "If one only knew what you had in mind in your music," said the dramatist, Franz Grillparzer, to Beethoven. "After all, the censors can't touch a musician."

The *Fidelio* Overture

Just because it cost him so much pain, *Fidelio*, his one completed opera, was a favorite child of Beethoven's. The first version was begun in 1803, completed in 1805, and performed on 20 November



The title page of the copyist's manuscript of the Eroica. *Note Beethoven's erasure of the Bonaparte title under the words* Sinfonia grande. *The comments at the top and bottom of the page about the violin and horn parts are in Beethoven's hand.*

that year. A revised version was given on 29 March 1806. Early in 1814, Beethoven returned to the score once more and gave it a thorough reworking to produce the version we usually see today. Four overtures exist. The one called *Leonore* No. 1, written 1805, was tried out by the Lobkowitz orchestra, found too light for the opera, and put away, never to reappear in the composer's lifetime. It was published posthumously and assigned the opus number 138. *Leonore* No. 2 began the opera at its very first performance in 1805 (the original title of the work is *Leonore*, but in its first and third editions it was staged as *Fidelio*, the name the heroine assumes when she disguises herself as a young man in order to rescue her husband from political prison.) *Leonore* No. 3 was composed for the 1806 revision, and the one being played this afternoon goes with the final score of 1814. Beethoven saved its writing till last. It was the easiest part of the job, he said, because it was a matter of making something entirely new, not the irksome fixing of something old. He didn't, however, allow himself quite enough time. At dinner, two or three nights before the premiere, he began to scribble on the back of a menu, saying "I have the idea for my overture." When Beethoven didn't show up for the dress rehearsal on the morning of the performance, Georg Friedrich Treitschke, the librettist of the new version, went to his apartment to fetch him, "but he lay in bed sleeping soundly, a goblet of wine with a biscuit in it beside him, the sheets of the overture scattered on bed and floor. A burnt-out candle showed that he had worked far into the night, but the impossibility of completing the overture was plain." The overture to *The Ruins of Athens* was substituted that night and the real *Fidelio* Overture was heard for the first time at the performance three days later, 26 May, when it was received "with tumultuous applause." In it, Beethoven returned to the modest scale of the rejected *Leonore* No. 1, producing a superb piece, taut, and successful in meeting the difficult requirement of introducing both the drama as a whole and its relatively light opening scene.



A miniature of Beethoven by Hornemann at the time of the Second Symphony.

The Symphony No. 2 in D major

Beethoven completed this work around October 1802. Its first performance took place on 5 April 1803 at a concert that also introduced the Piano Concerto No. 3 in C minor and the oratorio, *Christ on the Mount of Olives*. The already popular First Symphony was also on the program. A critic commented that "the First Symphony is better than the later one because it is developed with lightness and is less forced, while in the Second the striving for the new and surprising is already more apparent" (cf. the *Eroica* review quoted on page 27). A curiosity exists in the form of Beethoven's own transcription of the work for piano, violin, and cello. The score is dedicated to Prince Carl von Lichnowsky, a friend and contemporary of Mozart's, highly esteemed by Beethoven, who also dedicated the Trios, Opus 1, the *Pathétique* Sonata, and the A flat Sonata, Opus 26, to him.

Beethoven produced this exuberant symphony at the same time he was experiencing the misery behind his Heiligenstadt will of October 1802—"as the leaves of autumn fall and are withered —so likewise has my hope been blighted ... even the high courage—which has often inspired me in the beautiful days of summer—has disappeared." The Vi-

ennese reviewer was not wrong in noting a world of difference between the Second Symphony and the C major of 1799-1800. There is something fierce in the high spirits of the first and last movements, in, for instance, the chromatic upward march of the basses in the coda of the first movement, or the impudence of the finale's first gesture, or the whole coda—almost as long as any he was ever to write—in that movement. What would Schubert have done without this work—particularly its second movement—to lean on?

The Violin Concerto

Written *"par Clemenza pour Clement primo violino e direttore al theatro de Vienna,"* this Violin Concerto, still the one that sets the standard for those that have come along since, was completed in 1806 and played on 23 December that year. The soloist was the Franz Clement of Beethoven's punning title page, an admired and brilliant player, then 26. He was concertmaster at the original *Fidelio* and at the first meeting to discuss cuts and revisions, he astounded the company by playing the entire score from memory. Later, something went sour between him and Beethoven, for the latter was adamant about not having him as concertmaster at the 1824 concert at which the Ninth Symphony had its premiere.

Again, an amazing opening, not only the soft kettledrum beats themselves, but what grows from them, their almost immediate and so ambiguous imitations by the violins on a strange pitch, or much later their ominously insistent presence in the "speaking" G minor part of the development.* The solo entrance, where the violin, with wonderful and quiet authority arises spaciously from the receding orchestra, is another beautiful stroke of fantasy. So is the orchestra's unexpectedly quiet resumption after the first movement's cadenza, a poetic effect already tried earlier that same year in the Fourth Piano Concerto and imitated, if possible to even lovelier

*Here is an example of where tradition, in this case a maundering along in no tempo whatever, causes the piece as a whole to become unglued.



Prince Lichnowsky, to whom the Second Symphony is dedicated.

effect, by Brahms in his Violin Concerto. And what you sense throughout the first movement is utter security in working on the largest possible scale, something Beethoven could not have achieved without the previous experience with the Triple Concerto. The slow movement—but only *larghetto*, not *adagio*—is the still point. A series of serene variations with two interludes, it leads by way on another cadenza into the amiable, amusing finale.

The Triple Concerto (in the finale) and the *Emperor* (in the first movement) have built-in cadenzas, and Beethoven also at some point wrote out cadenzas for the first four piano concertos. But Clement will have wanted to improvise his own for the Violin Concerto—which according to Beethoven's pupil, Czerny, he received only two days before the first performance—and Beethoven found no later occasion to write any.* Most violinists nowadays use Joachim or Kreisler, but for this concert Joseph Silverstein has composed new ones: aptly, they are not so much excursions in bravura as responses to the first movement's harmony and poetry.

—Michael Steinberg

*Not quite true. In 1807, at the suggestion of Muzio Clementi, Beethoven made a perverse but fascinating transcription of this concerto for piano and orchestra, and for that he wrote some terrific cadenzas, with the drums joining in! The Violin Concerto is dedicated to Stephan von Breuning, a boyhood friend from Bonn who had also been living in Vienna since 1800, and the piano version is dedicated to von Breuning's wife, Julie.

Klaus Tennstedt

Klaus Tennstedt was born in 1926 in Merseburg, Germany, and studied piano, violin, and composition at the Leipzig Conservatory. In 1948, he became concertmaster in Halle, where he later conducted. Subsequently he held conducting appointments in Karl-Marx-Stadt, with the Dresden Opera, and in Schwerrin, as well as guest conducting extensively in the German Democratic Republic and in Eastern Europe. He escaped to the West in 1971 and later that year became General Music Director at Kiel, a post he resigned last year because of growing demands on his time in America and Europe. In 1974, he made his United States debut with the Boston Symphony. Last season he added the Chicago, Detroit, and National (Washington, D.C.) symphony orchestras, the New York Philharmonic, and the Philadelphia Orchestra to the list of his guest engagements. This fall he will record three Mahler symphonies in London. He appeared at Tanglewood in 1975 and 1976, as well as returning to the Boston Symphony in Symphony Hall last January.

Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic



and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany and England. He has participated with this group in many recordings for RCA and Deutsche Grammophon and recently recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Records in collaboration with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

With Mr. Silverstein conducting, the Boston University Symphony Orches-



tra recently received a silver medal in the Herbert von Karajan Youth Orchestra Competition in Berlin.

Peter Serkin

Pianist Peter Serkin made his first public appearance at the age of twelve in a performance of the Haydn Concerto in D major, conducted by Alexander Schneider at the Marlboro Music Festival. He has since appeared with the Amsterdam Concertgebouw, the Cleveland and Philadelphia orchestras, the Chicago, Toronto, Boston, and San Francisco symphonies, and the New York Philharmonic, and with chamber music ensembles including the Budapest, Guarneri, and Galimir string quartets, as well as the Casals Festivals in Prades and in Puerto Rico. He has a recently released recording on RCA of *Vingt Regards sur L'Enfant Jesus* by Olivier Messiaen and has also recorded performances of six Mozart concertos with the English Chamber Orchestra under Alexander Schneider.



Jules Eskin

Jules Eskin, Principal Cello of the Boston Symphony Orchestra, came to the Orchestra from Cleveland where for three years he was principal cello of that city's orchestra. A native Philadelphian, he studied at the Curtis Institute, and his teachers have included Gregor Piatigorsky, Leonard Rose, and



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Janos Starker. Winner of the 1954 Naumburg Foundation Award, he made his Town Hall debut that same year. A participant for many years in the Casals and Marlboro Festivals, he is a teacher at the New England Conservatory and the Berkshire Music Center at Tanglewood. He is also a member of the Boston Symphony Chamber Players.

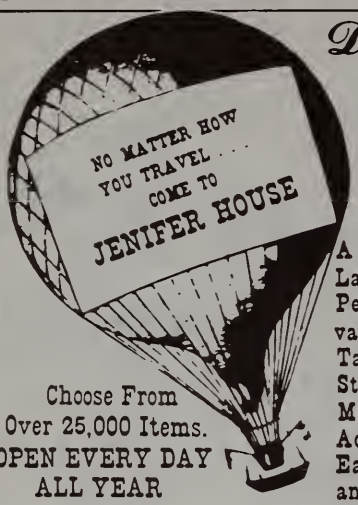


The Boston Symphony Chamber Players

The Boston Symphony Orchestra established a new and expanded role for its first-desk players with the creation of the Boston Symphony Chamber Players in 1964. Comprised of the principal string, woodwind, and brass players and the solo tympanist, the Chamber Players have made several national and international tours in addition to their annual local appearances. The group is flexible in size and is joined from time to time by guest artists and other members of the Orchestra, making it possible for the Chamber Players to perform virtually any work from the vast range of the chamber music literature. Pianists Gilbert Kalish, Claude Frank, Richard Goode, Michael Tilson Thomas, Peter Serkin, Lorin Hollander, and Alexis Weissenberg have performed with the group, and other guest artists have ranged from sopranos Bethany Beardslee and Phyllis Curtin to the Joshua Light Show.

The Chamber Players have toured Europe three times, and they have given concerts in the Soviet Union, the United States Virgin Islands, and South America. They have recorded for both RCA and Deutsche Grammophon records. Their latest release on the DGG label, for whom they now record exclusively, is the complete chamber music of Igor Stravinsky, including the concert suite from *L'Histoire du soldat*.





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MISHA DICHTER, piano

Friday, 5 August at 9:00

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Overture to *The Wasps*
HUMMEL
Trumpet Concerto in E
ARMANDO GHITALLA
RACHMANINOFF
Symphony No. 2 in E minor, Op. 27

Saturday, 6 August at 8:30

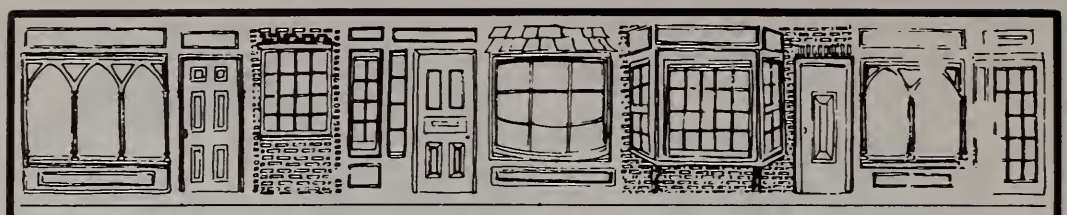
KAZUYOSHI AKIYAMA conducting:

ROSSINI
Overture to *Il Signor Bruschino*
SCHUMANN
Piano Concerto in A minor, Op. 54
MISHA DICHTER
MUSSORGSKY
Pictures at an Exhibition (arr. Ravel)

Sunday, 7 August at 2:30

ANDRE PREVIN conducting:

HAYDN
Symphony No. 87 in A
PROKOFIEV
Romeo and Juliet (excerpts)



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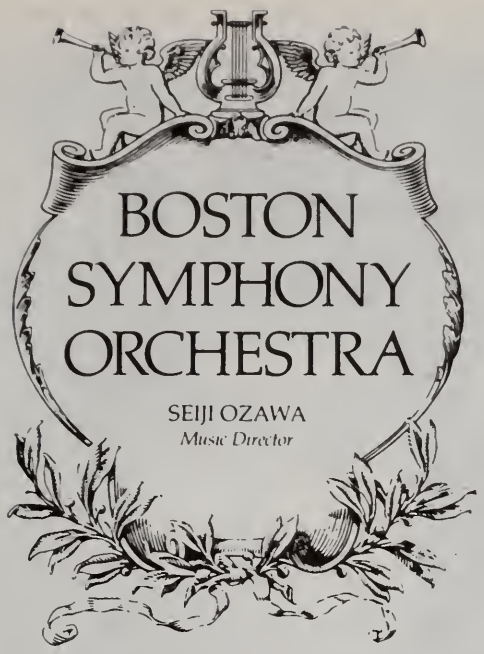
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What's so great about Thursday?

The best thing about Thursday everywhere else is that the next day is Friday. But here in Boston, it's the Boston Symphony Orchestra presenting four separate concert series.

We begin the day at 11:00 a.m. with a three-concert Thursday 'AM' series featuring the works of Respighi, Debussy, Shostakovich, Brahms and Stravinsky. Before each concert, Director of Publications, Michael Steinberg, will host an informal discussion of the program in the Cabot-Cahners Room. Coffee and doughnuts are on the Hall.

The six-concert 8:30 p.m. Thursday 'A' series presents conductors Seiji Ozawa, Gennady Rozhdestvensky, Kazuyoshi Akiyama and Klaus Tennstedt and guest soloists Itzhak Perlman and Radu Lupu.

Seiji Ozawa and Colin Davis will conduct the three-concert 8:30 p.m. Thursday 'B' series, which presents soloists Joseph Silverstein, Alexis Weissenberg, Gidon Kremer and Barbara Hendricks.

The ten-concert 7:30 p.m. Thursday '10' series will feature the complete "Beatrice and Benedict" by Berlioz. Seiji Ozawa, Colin Davis, Klaus Tennstedt, Raymond Leppard, Kazuyoshi Akiyama, Sergiu Commissiona and Gennady Rozhdestvensky will conduct the orchestra, with many world-renowned guest soloists.

For complete program information, write to Subscription Office, Symphony Hall, Boston, Mass. 02115, or call 266-1492.



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CAMACHICH KVITZINIA. PHOTOGRAPHED IN ATRARA, SOVIET GEORGIA.

The Berkshire Music Center

"One more thing should come from this scheme, namely, a good honest school of musicians." —Henry Lee Higginson, on founding the Boston Symphony Orchestra.

The late Serge Koussevitzky fervently shared Henry Lee Higginson's vision of a "good honest school for musicians" —an academy where young musicians could extend their artistic training and broaden their experience under the guidance of eminent professionals. More than any other person, it was Koussevitzky who made the vision a reality; he was Director of the Berkshire Music Center from its founding in 1940 until his death in 1951, and his vigorous leadership has remained an inspiring example in the years since.

Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friends' Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.

Tanglewood Talks & Walks

Tanglewood Talks & Walks are a fascinating series of five Thursday lecture-luncheons at noon in the Tanglewood Tent, followed by a special guided tour of Tanglewood. Guest speakers include the musicians, conductors, and staff of the Boston Symphony Orchestra and Berkshire Music Center. Bring a lunch—we'll provide the refreshments. Please call the Tanglewood Friends Office at (413) 637-1600 for reservations. $2 contribution to the public, free to Friends of Tanglewood.

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There are over 40 concerts each summer performed by the members of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music. These outstanding mid-week concerts include chamber music recitals, full orchestra concerts, vocal and choral programs, and the annual Festival of Contemporary Music, Tanglewood's "festival within a festival." Friends Concert Memberships for individuals and families are available for **$25.00**.

Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of **$75** and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

Special parking for Friends:
Two convenient reserved parking areas are available to all donors of **$150** or more for all Boston Symphony Orchestra concerts: either the Box Parking Lot (Hawthorne Street entrance), or the Tent Parking Lot (West Street entrance).

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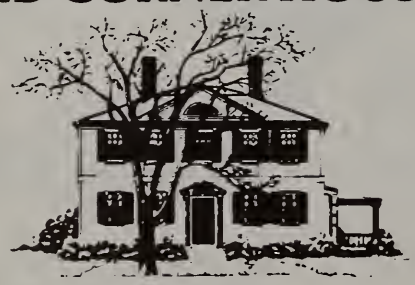
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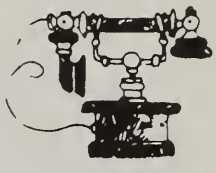


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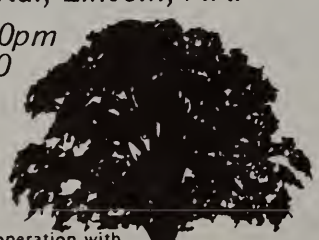
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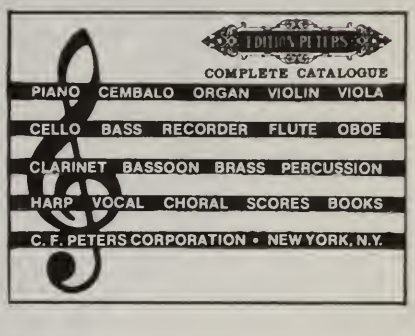
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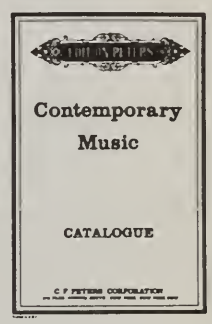


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Teresa Zylis-Gara, Lili Chookasian, Alexander Stevenson, Norman Bailey, Tanglewood Festival Chorus, John Oliver, Conductor

February 8/9, 1978
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Stravinsky: Concerto for Violin in D
Itzhak Perlman
Brahms: Symphony No. 3 in F

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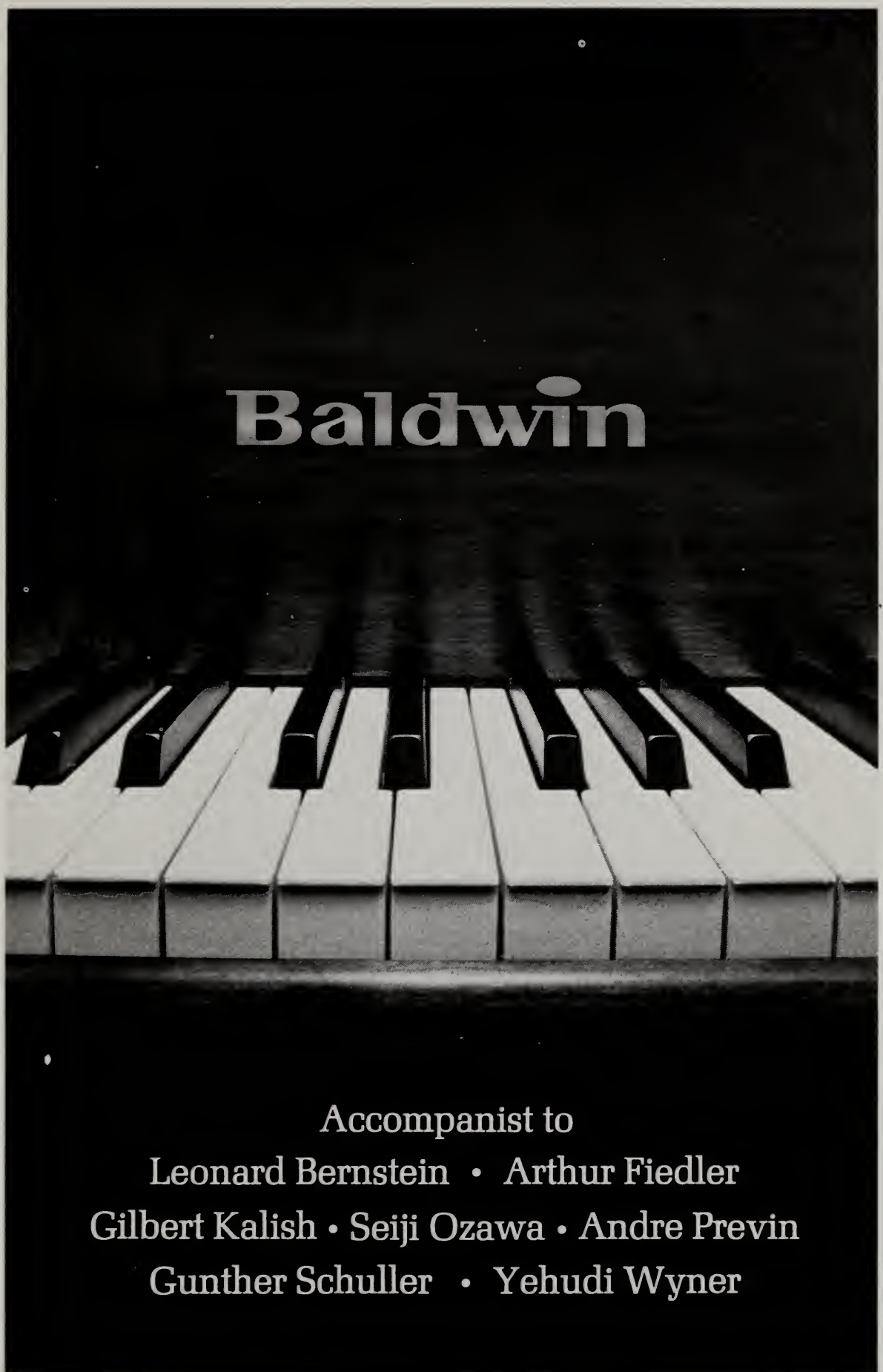
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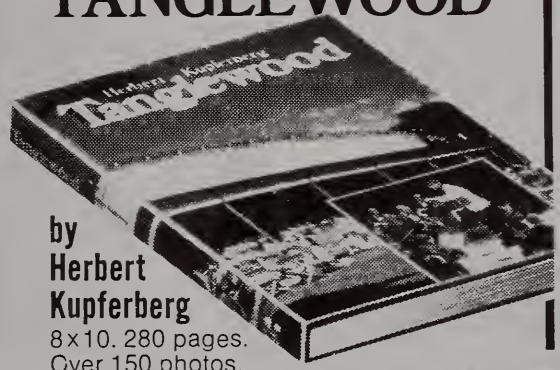
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Tanglewood

In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries,* a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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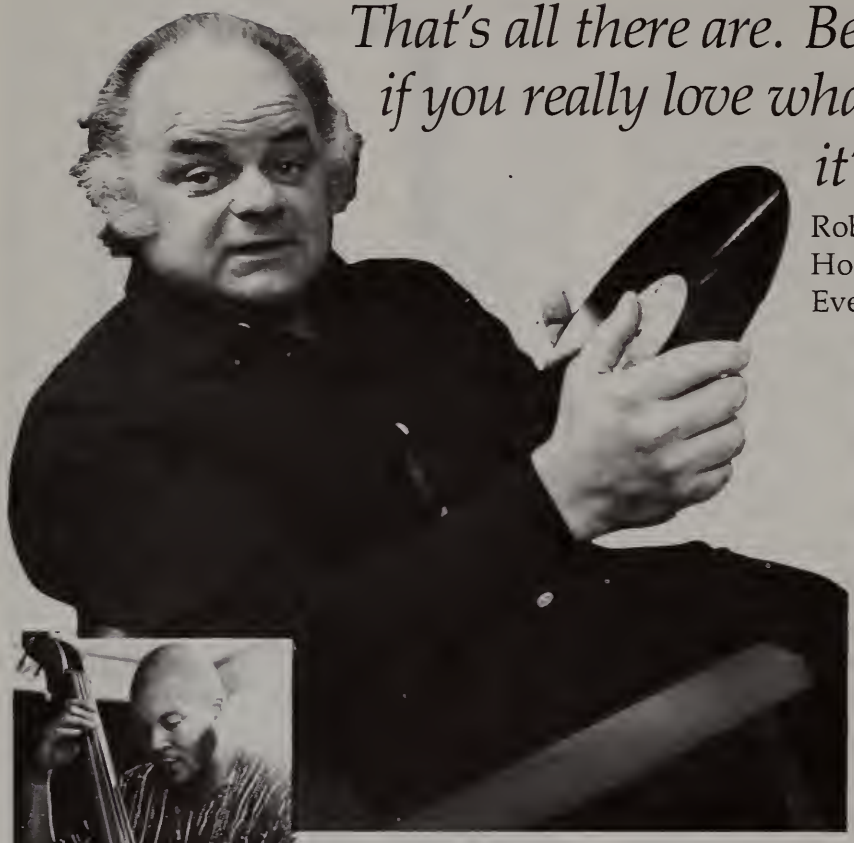
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark*, and de Falla's *Three-cornered Hat*, and, on the New World Records label, Griffes's *Songs of Fiona McLeod*. Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste*, Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Session's *When Lilac's Last in the Door-yard Bloom'd* on New World Records.

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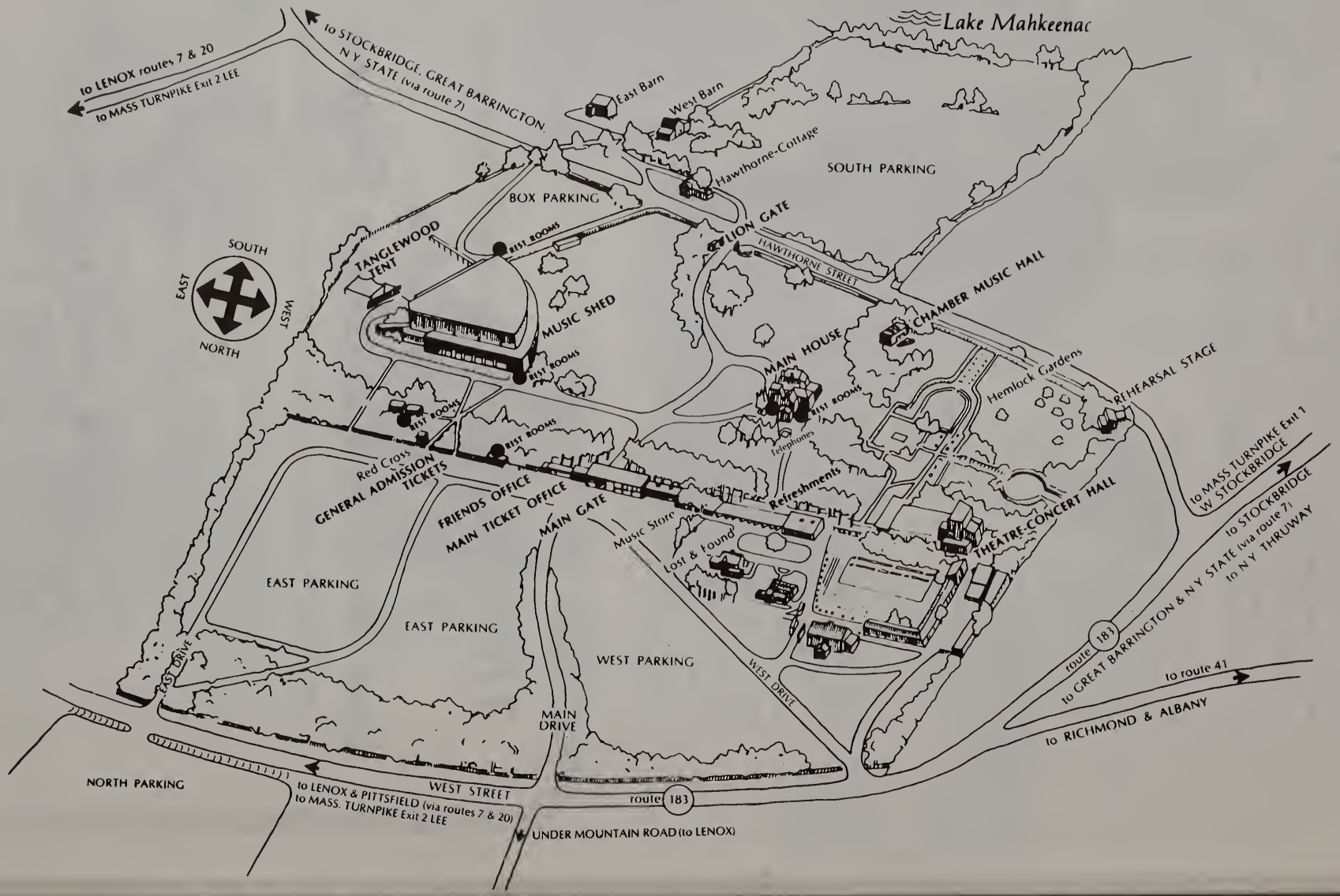
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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

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Edward Avedisian, *clarinet*
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*Doriot Anthony Dwyer, *flute*
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*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
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Fahnestock chair
Marylou Speaker
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Ronald Knudsen
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Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
Roger Louis Voisin chair
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

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Tanglewood 1977

Friday, 5 August at 9

ANDRÉ PREVIN, conductor

VAUGHAN WILLIAMS Overture to *The Wasps*

HUMMEL Trumpet Concerto in E

Allegro con spirito
Andante
Rondò

ARMANDO GHITALLA

INTERMISSION

RACHMANINOFF Symphony No. 2 in E minor, Opus 27

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Notes

Ralph Vaughan Williams
Overture to *The Wasps*

Ralph Vaughan Williams was born at Down Ampney, Gloucestershire, on 12 October 1872 and died in London on 26 August 1958. He wrote incidental music for a Cambridge University production of Aristophanes'* The Wasps *in 1909 and adapted some of it as a concert suite in 1912. At Cambrideg he had just 25 players, but the suite, from which the version of the Overture heard tonight is taken, calls for full orchestra.*

Ursula Vaughan Williams begins her biography of the composer thus: "Ralph Vaughan Williams was, on his father's side, of mixed English and Welsh decent. On his mother's side he came from the families of Wedgwood† and Darwin, so often intermarried. He drew his inheritance partly from Celtic sources, from a family chiefly of lawyers and parsons, and partly from the strong and inventive stock of craftsmen, manufacturers, and scientists." Before he was ten, Ralph took and passed an Edinburgh University correspondence course in music, and, in his music-loving household, he had his aunt Sophy Wedgwood to give him lessons in piano and basic theory. He went to Charterhouse, the Royal College of Music, and Trinity College, Cambridge. He played organ with interest and piano out of necessity. He studied in Berlin with Max Bruch, and at 35 he took time off from work and career to sharpen his technique with some months of lessons with Ravel. In 1909, the year he was invited to compose the music for the Cambridge University Greek Play, he completed his *Sea Symphony* on Walt Whitman texts. He had joined the Folk-Song Society and had begun collecting Norfolk songs, a critical step that led him to the finding of his own musical language; he had come to know and love music of early English masters like Byrd and Purcell, editing the latter's *Welcome Odes* for the Purcell Society; he had put considerable energy into elevating the standards of amateur choral singing, had contributed articles on conducting and fugue to a new edition of Grove's *Dictionary of Music and Musicians* (they are still to be found in the current Fifth Edition of 1954), and had prepared a new edition of the *English Hymnal*. He was beginning to note down ideas for a quietly revolutionary masterpiece, the *Fantasia on a Theme of Thomas Tallis*.

Three of his masters at the Royal College, Sir Hubert Parry, Sir Charles Villiers Stanford, and Dr. Charles Wood, had written for the Cambridge Greek Play in earlier years, and Vaughan Williams perceived his own invitation as a signal honor. The play in 1909 was Aristophanes' *The Wasps*, written in 422 B.C. and satirizing the Athenians' litigiousness, a passion nurtured by the fact that they were well paid for court and jury duty. A house dog is tried for the theft of a cheese—mortar, pestle, and other kitchen implements testifying to the excellence of his character—and the absurdity of this event serves to cure the elderly Philocleon, a sort of career juryman, of his passion for litigation. It is Philocleon's son Bdelycleon who has staged this trial, and the big tune in the middle of the Overture, a tune that just reeks of roast beef and that is surely more WASP than wasp, is associated in the play with the eventual reconciliation of father and son.

—Michael Steinberg

*Ursula Vaughan Williams, the composer's widow, notes: "Ralph's name was pronounced Rafe, any other pronunciation used to infuriate him."

†The action of *The Wasps* requires that china be broken at a certain point. Vaughan Williams insisted that only Wedgwood made the proper sound.

Johann Nepomuk Hummel
Trumpet Concerto in E

Johann Nepomuk Hummel was born in Pressburg, now Bratislava, in Western Slovakia on 14 November 1778 and died on 17 October 1837 in Weimar. He completed this concerto on 8 December 1803, and the Viennese trumpeter, Anton Weidinger, performed it for the first time on New Year's Day, 1804.

The problem with the trumpet in the eighteenth century was how to get it



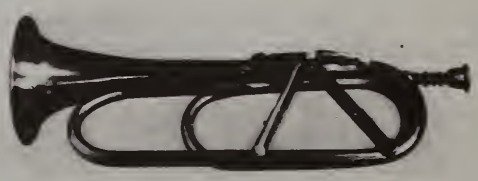
Johann Nepomuk Hummel

relatively easily or at least reliably to produce notes outside the natural harmonic series. Early in the nineteenth century, a satisfactory valve mechanism was constructed, and the modern trumpet was born. A keyed trumpet represented a transitional stage on the journey toward that happy and useful solution, and it found a persuasive champion in the Viennese virtuoso, Anton Weidinger, 1767-1852. To Weidinger's art and to the new possibilities of his instrument there are two delightful monuments, the concerto Haydn wrote for him in 1796 and the one by Hummel.

Hummel had been a protégé of Haydn's while on concert tour to London as a boy. Before that, between ages eight and ten, he had lived with the Mozart family for two years, and his other principal teachers were two men to whom Beethoven turned for guidance when he settled in Vienna, Johann Georg Albrechtsberger and Antonio Salieri. Hummel's first teacher was his father, who conducted both at the theater and at a military academy in Pressburg, then the capital of Hungary (its Hungarian name is Pozsowy). He undertook his first concert tour at ten, and his activities as pianist and conductor took him eventually all over Europe. On Haydn's recommendation, he became music director to the Esterházy family in 1804, but was obliged to give up the post in 1811 for dereliction of duty, caused by the growing demands on his time made by his career as virtuoso. A brief tenure at the court of Württemberg fared no more happily, but he at last settled well in Weimar, where his contract included a provision that allowed him three months' touring time each year. Composers might remember him more gratefully than no doubt most of them do as an early and vigorous advocate of authors' rights and fair copyright laws.

He is reputed to have been an extraordinary pianist, the last major representative of the fluently elegant style practised at an ideal level by Mozart, and even then being replaced by the more forceful manner of Beethoven. At his mature best—for example, in the Septet, Opus 74, the F sharp minor Piano Sonata, Opus 81, the A minor and B minor Piano Concertos, Opus 85 and 89—he is an inventive composer capable of an astonishing strength and range of expression. In the Trumpet Concerto, we meet him as an accomplished, charming, sometimes delightfully original speaker of the classical language within whose borders he learned his craft. Nothing is casual, and Hummel communicates an infectious relish at writing for a dazzling virtuoso. The Andante is not just Mozartian, it is in detail after detail an imitation of one of Mozart's greatest slow arias, the second movement of the C major Piano Concerto, K. 467. If the Mozart were lost, we would find Hummel's Andante one of the most amazing pages in the literature. As it is, we can hear how he doesn't quite make it, which need not keep us from being affected by the grace of what he did write, nor by the need to express his admiration and love for music whose actual composing he will almost have witnessed and which he himself played often, probably most beautifully.

—M.S.



An early 19th-century keyed trumpet of the type Anton Weidinger played in Hummel's concerto.

Sergey Rachmaninoff
Symphony No. 2 in E minor, Opus 27

Sergey Vasilyevich Rachmaninoff was born in Oneg in the Novgorod district on 2 April 1873 and died in Beverly Hills, California, on 28 March 1943. He composed the Symphony No. 2 in E minor between October 1906 and April 1907 and conducted the first performance in St. Petersburg on 26 January 1908.

After he had finished this work, Rachmaninoff swore he would never write another symphony. It was almost 30 years before he changed his mind and began work on his third and last symphony. Meanwhile, the wonder was that he had written No. 2. The premiere in 1897 of his Symphony No. 1, apparently horrendously conducted by Alexander Glazunov, was such a disaster that it took three years of psychotherapy and hypnosis before he could again face writing a large-scale work. It was the instantly popular Piano Concerto No. 2 in C minor that freed him then, but even so, it was a while before the notion of "symphony" ceased to make him shudder.

When he wrote this E minor Symphony, he was living in Dresden, where he also composed *The Isle of the Dead* after the Böcklin painting he had seen in the museum there and, for his first American tour in 1909, the Piano Concerto No. 3 in D minor.* He was in his fifth year of marriage, a father (his second daughter, Tatiana, was born about the time the symphony was completed), an experienced composer in many genres, an unsurpassed and scarcely equalled pianist, and a highly esteemed conductor. As a composer, he was not only experienced, but original, with a tone of voice and a melodic style all is own and, as a number of attempts, particularly in film studios, have proved, inimitable. In his Preludes and Etudes-Tableaux for piano, he developed an impressive skill at composing a highly economical sort of music, but in his symphonies and concertos he preferred, at least at this point in his development, a more expansive manner.

Expansive enough to have disturbed conductors into making many cuts. Some of the standard cuts consist of petty impatiences like reducing the four measures of accompaniment at the start of the first Allegro to two, but they have also included such brutal and incomprehensible surgery as the removal of the entire principal theme from the recapitulation of the Adagio. Cuts do not solve formal problems: they merely shorten the amount of time you have to spend dealing with them. Indeed, though it seems paradoxical, a work may feel longer when it is cut because the proportions are off and the distribution of light and shade is all wrong (the Adagio of this symphony presents a striking example). Rachmaninoff himself seems to have sanctioned certain cuts, though not until the 1930s, and the question of how many he sanctioned and with how much conviction and enthusiasm is still unclear. In any event, a number of conductors have opened the cuts in recent years and have discovered that the piece not only "goes" that way, but goes better. At this concert, Mr. Previn will give the work complete.

The first phrase you hear in cellos and basses is a motto that turns out to dominate the symphony, sometimes on the surface, sometimes beneath it. Both the slow introduction and the restless Allegro to which it leads are its offspring. The scherzo is particularly brilliant as orchestral writing, and incidentally one of the critical canards that wants most urgently to be laid to well-deserved rest is the one that presents Rachmaninoff as truly at home only when writing for the piano and maintains that his orchestral texture is mere transcribed piano music. On the contrary, not only is his orchestration thoroughly idiomatic in its generous way, it is often virtually untranscribable for piano. The beautiful Adagio is an example. Here Rachmaninoff's melodic genius is working at full power, and the lovely clarinet solo that emerges so

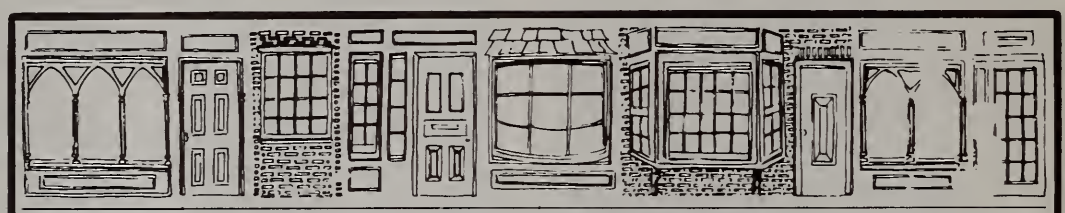
*He introduced that work in New York with Gustav Mahler conducting, but for his first appearances with the Boston Symphony in November and December 1909, he chose the earlier C minor Concerto.



Rachmaninoff shortly before his death in 1943.

tenderly from the passionate introductory measures is a wonderful instance of the composer's way of expanding an idea on and on. It takes twenty-three measures to say its say, never repeating itself literally, though circling, as many Russian tunes are apt to do, about a few notes within a limited range. (This is the theme whose second appearance, now in the violins, used to be cut.) The headlong finale has not only another of Rachmaninoff's most stirring melodies, but also an amazing passage, a network of descending scales, slow and fast, high and low, syncopated and straight, that generate such a swirl of sound that all the bells in Russia seem to be ringing.

—M.S.



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KAZUYOSHI AKIYAMA, conductor

ROSSINI — Overture to *Il Signor Bruschino*

SCHUMANN — Piano Concerto in A minor, Opus 54

Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

MISHA DICHTER

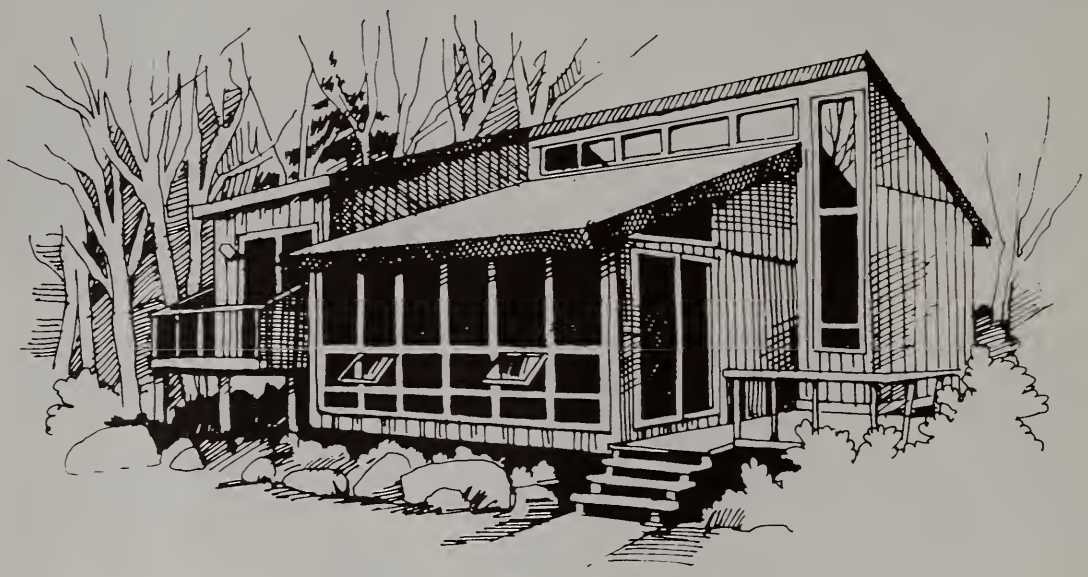
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Notes

Gioachino Rossini
Overture to *Il Signor Bruschino*

Gioachino Antonio Rossini was born in Pesaro on 29 February 1792 and died in Passy, a suburb of Paris, on 13 November 1868. The normal spelling of his first name is "Gioacchino," but Rossini himself almost invariably wrote "Gioachino." Il Signor Bruschino, ossia Il figlio per azzado (Mr. Horse-brush, or The Adventitious Son) *a one-act farce on a libretto by Giuseppe Maria Foppa and based on a French comedy by Alisan de Chazet and E.T.M. Ourry, was composed in 1812 and first produced in Venice in January 1813.*

Rossini at twenty-one was definitely an emergent and a busy composer. In the last three years he had written eight operas, five of them one-act *opere buffe* produced at the Teatro Moisè in Venice. These included *Il cambiale de matrimonio* (1810), *L'Inganno felice* (1812), *La scala di seta* (1812), *L'Occasione fa il ladro* (1812), and *Il Signor Bruschino* (1813). The librettos for three of these were by Foppa. Rossini was indeed being pressed for scores. He had written *Ciro di Babilonia* for Ferrara in March, 1812, and for La Scala at Milan, *La pietra del paragone* and *L'Aureliano in Palmira*. Meanwhile, within two weeks after the performance of *Il Signor Bruschino* his tragic opera *Tancredi* was produced at the neighboring Teatro Fenice in Venice, causing great excitement and thereby proving Rossini to be in a higher class than a purveyor of small and casual farcical pieces. The blame for the shortness of life of *Il Signor Bruschino* must be laid partly to the composer's too obliging fertility. *L'Italiana in Algeri*, a two-act *opera buffa*, performed in Venice (at the San Benedetto) on May 22, 1813, further helped to blank out the memory of *Il Signor Bruschino*.

Some say that the failure of *Il Signor Bruschino* was due to Foppa's nonsensical libretto, as if operas with equally nonsensical librettos were not often readily swallowed by Italian audiences. As usual, the first soprano is in love with the first tenor, but is opposed by her guardian, in this case also by Signor Bruschino (a buffo part), who wishes her to marry his worthless son, the "adventitious son" of the subtitle. The more desirable suitor (also as usual) impersonates the junior Bruschino and tricks the old man into giving his blessing.

Famous men with witty tongues are survived by anecdotes of what they have said or done, stories which are improved in the telling and which may or may not have happened. Such a tale has been used by the early biographers of Rossini (Azevedo, Edward, Chouquet) to enliven their narrative in reference to this opera. Rossini is said to have had a grudge against Cera, the impresario at the Moisè, for pressing his contract with an inferior libretto and to have taken his revenge by making the second violins rap with their bows on their lamps to mark the beat of the overture, by straining the low range of the sopranos and the high range of the contraltos, by introducing a funeral march into a comic scene, and in the finale by writing an endless repetition of the syllables "tito—tito—tito."

These stories have drawn the special attention of posterity to a little farce which had been hardly noticed in its day. It became the task of Giuseppe Radiciotti in his thorough-going three-volume biography (1927-29), to examine the score and the record of correspondence, so disposing of the story altogether. The singers' parts are not awkwardly placed. The slow passage referred to is not ineffective, the repeated syllables at the end are within the custom of all such finales. In having the players rap on their stands in the overture, the composer was obviously not sabotaging his own music, but adding a gag for an extra laugh. "I admit," writes Radiciotti, "that the libretto is a silly piece of buffoonery, but it is hardly worse than many other librettos that pleased the Italian public in that day. As for the music, I have verified the fact that it is not at all mediocre." He here proceeds to point out several numbers of "charm and grace," notably the arias by the two lovers.

Rossini in Paris, at 65, was loathe to stand behind his early work. When *Il*

Signor Bruschino was revived in Paris in 1857 at the *Bouffes-Parisiens*, he would have nothing to do with it. Although he allowed Offenbach to do as he pleased, he did not even attend a rehearsal. "I gave you permission," he said, "to do what you have done, but I refuse absolutely to become an accomplice."

—John N. Burk

Robert Schumann
Piano Concerto in A minor, Opus 54

Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich on 29 July 1856. As early as 1833, he had plans for an A minor piano concerto, but it was not until 1841 that he completed—in somewhat different form—the first movement of the present concerto, then an independent piece entitled Concert Fantasy in A minor. The revision of the Concert Fantasy and the addition of the intermezzo finale were completed in July 1845. On 4 December of that year, in Dresden, Clara Schumann gave the first performance of the complete concerto, Ferdinand Hiller conducting.

"And are you a musician, too?" they used to ask Robert Schumann when he went along on his wife's concert tours. Clara Wieck—Clara Schumann from 12 September 1840 on—was a celebrated pianist from her youth. She must have been a remarkable one, too, renowned through her long life—she died in 1896—for her musical intelligence, sensibility, warm communicativeness, and a truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was in love with her when he was in his early twenties and she in her middle thirties, never ceased to value her musical judgement. Robert Schumann's courtship of her was difficult, and her marriage to him, though happy, no less so. Her father, Friedrich Wieck, was a celebrated piano pedagogue, and Schumann took lessons from him in 1828 when he was an unwilling and easily distracted law student at the University of Leipzig. Clara was nine when they met, and already beginning a career. In 1830, after a period of study at Heidelberg, Schumann returned to Leipzig and to Wieck, soon published his Opus 1, a set of variations for piano, and invented a gadget that, meant to strengthen the little finger of his right hand, succeeded in injuring it permanently and putting and end to his hopes for a pianistic career. He became attached to another of Wieck's pupils, Ernestine von Fricken, the inspiration of *Carnaval* and the *Etudes symphoniques*, but came to realize that he was seriously in love with the sixteen-year-old Clara. Between that realization and their marriage stood a five-year period of Clara's encouraging Robert's advances but refusing to marry without financial security and her father's permission, of anger, despair, heavy drinking, of a whole series of lawsuits, and of fantastic fertility in composition: the *Davidsbündlertänze (Dances of the Davidites)*, the C major Fantasy, *Kreisleriana*, the *Scenes from Childhood*, as well as the great song collections, *Myrthen (Myrtles)*, *Dichterliebe (Poet's Love)*, *Frauenliebe und Leben (Woman's Love and Life)*, and the Heine and Eichendorff *Liederkreise* (song cycles), are among the works Schumann poured out during those years.

Now thirty years old, Robert had written—or at least completed—only piano music and songs, and it was Clara who urged him at this point to conquer the world of orchestral music as well. Heeding her, he went ahead and in 1841 produced a Concert Fantasy with Orchestra for her and also wrote two symphonies, the first version of the D minor (best known now in its recension of 1851) and the *Spring*. Neither pub-

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lishers nor orchestras could be interested in the Fantasy, and so Schumann expanded the work into a full-length concerto. In doing so he revised the original Fantasy, making choices, as almost without exception he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. One can only speculate whether the revisions of the Concert Fantasy, or of the *Davidsbündlertänze* or *Kreisleriana*, reflect Schumann's own musical convictions or whether they are responses to the urgings of the conservative Clara.*

The opening is as dramatic as can be, both the cascade of piano chords itself, and the contrast between it and the wistful oboe tune it turns out to introduce. (The twenty-five year old Grieg would remember all that very precisely when it came time for him to write his own A minor Concerto in 1868.) The oboe theme dominates the entire movement, turning up in C major at the point where one might expect a new theme, being transformed into the subject of a tender conversation piano and clarinet have together in a remote and mellow A flat major (and how lovely a tribute those pages are to Clara's singing tone), and, after the sweeping cadenza, into the quick march, all suppressed excitement, that ends the movement. The middle movement is of a type really invented by Beethoven, small-scale, and an introduction or transition to a much bigger finale. In tone of voice, though, this movement—which does, after all, admit to being an intermezzo—is all Schumann, in the demure opening as much as in the brief but full-throated cello episode. And it is the principal idea of the first movement that now reappears to effect the transition into the enthusiastically energetic finale. "I can't write a concerto for virtuosi and have to think of something else," wrote Schumann. But it "sits" so beautifully and goes so brilliantly that we have to make a real effort of imagination to understand how puzzling it seemed for Schumann to have chosen to build a monument to Clara's taste, intelligence, and sense of poetry, rather than to the fleetness of her fingers.

—Michael Steinberg

*The American pianist, Malcolm Frager, has twice played the Schumann Concerto at Tanglewood with the first movement restored to its original form, once at a reading rehearsal with the Berkshire Music Center in 1967 and then in public performance with the Boston Symphony in 1968. Erich Leinsdorf conducted on both occasions.

Modest Mussorgsky
Pictures at an Exhibition
orchestrated by Ravel

Modest Petrovich Mussorgsky was born at Karevo, district of Toropeta, government of Pskov, on 21 March 1839 and died in St. Petersburg on 28 March 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who two years later would begin a twenty-five-year tenure as music director of the Boston Symphony. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on 22 October 1922 and brought it to Boston early in his first season, on 7 November 1924.*

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since clearly there was nothing in it for them. The Mussorgsky-Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures*, Ravel had been anticipated by V.V. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and, during the period his version was available only to Koussevitzky, by Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"),

Lucien Cailliet, and Leopold Stokowski —not to forget the electronic version by Tomita or the rock one of Emerson, Lake & Palmer.* Ravel's edition is the sole survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name on the left of the hyphen.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only 39 in the summer of 1873, was an occasion of profound and tearing grief for the composer. The critic Stasov organized a post-humous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by 22 June, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." That roving music, which opens the suite, he calls *Promenade*, and his designation of it as being *"nel modo russico"* is a redundancy.

Gnomus: according to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club.... It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural water colors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!



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of *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: the park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: the word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in Their Shells: a costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893.) A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The Ballet is preceded by a short Promenade.

Samuel Goldenberg and Shmuel: Mussorgsky owned two drawings by Hartmann entitled *A rich Jew wearing a fur hat* and *A poor Jew: Sandomierz*. Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, *Two Polish Jews, one rich, one poor*, and he seems later to have added the names of Goldenberg and Shmuel. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Shmuel more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow ... Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose,



Modest Mussorgsky

which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae—Sepulchrum Romanum: the picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Cum mortuis in lingua mortua: a ghostly transformation of the Promenade, to be played *con lamento*.

The Hut on Chicken Legs: a clock in fourteenth-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: a design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the imperial eagle on top and, to one side, a three-storey belfry with a cupola in the shape of a Slavic helmet.

—M.S.



One of Soviet Georgia's senior citizens thought Dannon was an excellent yogurt. She ought to know. She's been eating yogurt for 137 years.

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ANDRÉ PREVIN, conductor

HAYDN Symphony No. 87 in A

Vivace
Adagio
Menuet
Finale: Vivace

INTERMISSION

PROKOFIEV from *Romeo and Juliet,* Opus 64

Introduction
Montagues and Capulets
Juliet—the young girl
Dance
Masks
Romeo and Juliet
The death of Tybalt
Dance of the girls from the Antilles
Romeo in Juliet's tomb
The death of Juliet

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Sunday, August 7 at 8:30 pm:
Boston University Young Artists Program
Chamber Music Concert

Monday, August 8 at 8:30 pm:
Berkshire Music Center Composers' Forum
Music by Aram Gharabekian, Marjorie Merryman, Rodney Rogers and Jan Swafford

Wednesday, August 10 at 8:30 pm:
Berkshire Music Center Chamber Music Concert

Thursday, August 11 at 8:30 pm:
Boston University Young Artists Program
Chamber Music Concert

Friday, August 12 at 2:30 pm:
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FESTIVAL OF CONTEMPORARY MUSIC (See p. 38)

Sunday, August 14 at 10:00 am:
Berkshire Music Center Chamber Music Concert

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Notes

Joseph Haydn
Symphony No. 87 in A

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna, 31 May 1809. He wrote the symphony No. 87 in 1785, and it was probably performed for the first time in Paris two years later.

When Haydn emerged in 1790 from nearly thirty years' service to the Esterházy family and became, for the first time really, part of public musical life, he discovered that he was considerably more famous than he had imagined. For Esterházy, he had composed symphonies, operas, concertos, string quartets, and innumerable trios featuring an esoteric and short-lived stringed instrument called the baryton which his employer played, and in recent years there had been the occasional commission from outside. Now he found that his music had circulated widely, in manuscript copies in private libraries, and also in printed editions. (From the latter, Haydn mostly derived no income, except where he had negotiated the sale himself, and it is likely that he didn't even know of the existence of many of them.) Most particularly, there was a Haydn vogue in Paris, where his Quartets, Opus 1, had been published as early as 1764, and by the middle 70s, more than a dozen French publishers were issuing Haydn's music. An additional bit of evidence of Haydn's popularity in France can be found in the proliferation of spurious works published there under his name.



Portrait of Haydn, oil painting by Ludwig Guttenbrunn.



Count Claude Francois Marie d'Ogny provided financial support for the Haydn symphonies commissioned for the Olympic Lodge concerts.

Certainly by the 80s, Haydn was in correspondence with patrons, publishers, and concert managers in Paris, and a whole run of symphonies, Nos. 82 through 92, were expressly composed for that city. No. 87 is one of six commissioned for the Olympic Lodge concerts, sponsored by the freemasons —Haydn himself became a member in Vienna in 1785—and supported financially by the Count d'Ogny, Postmaster General of France, and the owner of an immense music library. For each of the six symphonies written for Le Concert de la Loge Olympique, Haydn was paid 25 louis d'or, probably by some margin the largest sum he had ever received for any one work. The Loge Olympique

symphonies are Nos. 82-87. We do not know the order of their composition, but Haydn did request of his Viennese publisher, Artaria, that they appear in order 87, 85, 83, 84, 86, 82. (The numbers are not Haydn's but were assigned by Eusebius Mandyczewski, the scholar who at the beginning of the present century first tried to bring order into the uncharted territory of Haydn symphonies.)

Like Nos. 83, 84, and 85, No. 87 is scored for flute, two oboes, two bassoons, two horns, and strings, a combination to which the other two d'Ogny-Olympique symphonies add trumpets and drums. Paris orchestras were large, and that of the Loge Olympique had 40 violins and 10 basses (more in both departments than the Boston Symphony). The Paris symphonies are, all of them, wonderfully inventive. One imagines that the quick-witted audience will particularly have enjoyed the play with silence in the first movement, the expansive and hymnlike Adagio, and the charmingly odd gait of the Trio.

—Michael Steinberg

Sergey Prokofiev
from *Romeo and Juliet*

Sergey Sergeyevich Prokofiev was born in Sontsovka, Ekaterinoslav Government, on 23 April 1891 and died at Nikolina Gora outside Moscow on 5 March 1953. He composed Romeo and Juliet *in 1935, and the work had its stage premiere in Brno, Czechoslovakia, though not until 1938. Most of the excerpts chosen by Mr. Previn for this concert are included in the two concert suites Prokofiev drew from his complete score in 1935-36 and first performed in 1936 and 1937. The Suite No. 2, which includes* Montagues and Capulets, Juliet —the young girl, Dance, Dance of the girls from the Antilles, *and* Romeo in Juliet's tomb *was introduced in this country in 1938 by the Boston Symphony, the composer conducting.*

"In the latter part of 1934 there was talk of the Kirov Theater of Leningrad staging a ballet of mine," writes Prokofiev in his 1946 autobiographical sketch. "I was interested in a lyrical



Prokofiev
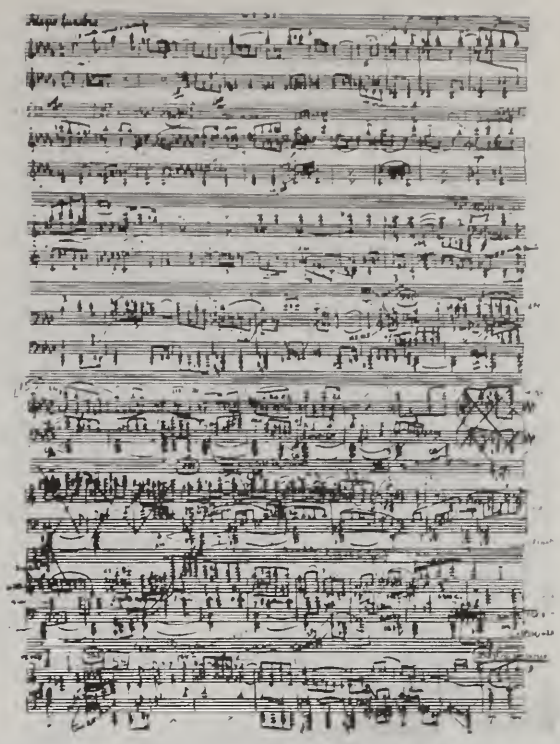
subject. Shakespeare's *Romeo and Juliet* was suggested. But the Kirov Theatre backed out and I signed a contract with the Moscow Bolshoi Theater instead. In the spring of 1935, Radlov [a director in legitimate theater, renowned for his Shakespeare productions] and I worked out a scenario, consulting with the choreographer on questions of ballet technique. The music was written in the course of the summer, but the Bolshoi Theater declared it impossible to dance to, and the contract was broken.

"There was quite a fuss at the time about our attempts to give *Romeo and Juliet* a happy ending—in the last act Romeo arrives a minute earlier, finds Juliet alive, and everything ends well. The reasons for this bit of barbarism were purely choreographic: living people dance, the dying cannot.... Curiously enough, whereas the report that Prokofiev was writing a ballet on *Romeo and Juliet* with a happy ending was received quite calmly in London, our own Shakespeare scholars proved more Catholic than the Pope and rushed to Shakespeare's defense. But what really caused

me to change my mind about the whole thing was the remark someone made to me about the ballet: 'Strictly speaking, your music does not express real joy at the end.' That was quite true. After several conferences with the choreographers, it was found that the tragic ending could be expressed in the dance, and in due time the music for that ending was written.

"...The ballet itself was rather unlucky. In 1937, the Leningrad Ballet School signed an agreement undertaking to produce it on the occasion of its 200th anniversary, and in 1938, the Brno Opera agreed to stage it, too. The Ballet School violated the agreement, and so the premiere took place in Brno in December 1938. The Kirov produced the ballet in January 1940 with all the mastery for which its dancers are famed —although with some slight divergencies from the original version. One might have appreciated their skill more, had the choreographer adhered more closely to the music. Owing to the peculiar acoustics of the Kirov Theater and the need to make the rhythms as clear-cut as possible for the dancers I was obliged to alter a good deal of the orchestration. This explains why the same parts in the concert suites are more translucent than in the ballet score."

The Kirov choreographer whom the still angry Prokofiev does not name was Leonid Lavrovsky. The Romeo and Juliet were Konstantin Sergeyev and Galina Ulanova. Juliet was the role with which Ulanova eventually became most identified, yet to begin with, she was as much thrown by the unfamiliar music with its "unusual orchestration ... chamber quality ... and frequent changes of rhythm." Prokofiev, for his part, was irritated with the dancers. "I know what you want," he shouted at them one morning, "You want drums, not music!" Bit by bit, dancers and composer found a meeting place and, as Ulanova reports, "Prokofiev began to see that we were not altogether deaf to good music and that we did have the power of giving visual expression to that music. And once he had acquired faith in us, his attitude changed. Gradually that air of chill aloofness we had so much resented at first disappeared. He began to listen to our remarks with increasing interest and attention, and before long a sympathy which soon turned to warm and genuine affection sprang up between the ballet dancers and the composer."

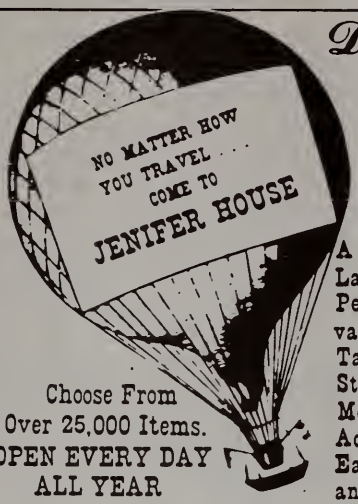


Epilogue to the ballet Romeo and Juliet.

—M.S.



Scene from the Second Act of the ballet Romeo and Juliet. *Ulanova is Juliet.*



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André Previn

André Previn, born in Berlin, studied piano at the Berlin Conservatory. He moved with his family to California in 1939, and at the age of 16, joined the Music Department of MGM where he won four Academy Awards. He studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-Tedesco. He was Conductor-in-Chief of the Houston Symphony Orchestra for several seasons, and has appeared as guest conductor with the Cleveland and Philadelphia orchestras, the Chicago, Detroit, Minnesota, St. Louis, and Toronto symphonies, and the Los Angeles, Pittsburgh, and New York philharmonics. His contract as Principal Conductor of the London Symphony Orchestra was recently renewed for an indefinite time. Since his first recordings with the London Symphony Orchestra for RCA in 1965, he has recorded works by Nielsen, Strauss, Rachmaninoff, Shostakovich, Tchaikovsky, Walton, and the complete cycle of Vaughan Williams symphonies. Mr. Previn also records for EMI (Angel Records) and has a long-term contract with BBC Television.





Armando Ghitalla

Armando Ghitalla, Principal Trumpet of the Boston Symphony Orchestra, has been a member of the Orchestra since 1951. Born in Alpha, Illinois, he studied at Illinois Wesleyan and New York universities and graduated from the Juilliard School of Music. Before coming to Boston, he was Principal Trumpet of the New York City Center Opera and Ballet Orchestra, and with the Houston Symphony, as well as soloist with Paul Lavalle's Band of America. He has appeared on numerous occasions as soloist with the Boston Symphony and other orchestras, including the Miami Philharmonic, the Richmond Symphony, and the London Philomusica Orchestra. He teaches at Boston University and at the Berkshire Music Center at Tanglewood.

Misha Dichter

Thirty-one-year-old Misha Dichter emigrated to the United States with his Polish-born parents in 1948 through Shanghai, his birthplace. At age six, he began piano studies with Aubi Tzerko in Los Angeles, and later continued with Rosina Lhevinne at the Juilliard School. While at Juilliard he won the Beethoven Concerto Competition and received the Joseph Lhevinne Scholarship. He then travelled to Moscow, where he won the Silver Medal of the Tchaikovsky Com-





petition. After his return to America, he performed with the Boston Symphony under Erich Leinsdorf at the Berkshire Music Center at Tanglewood, and has since toured throughout the United States, the Middle East, the Far East, the Soviet Union, and Europe. During the 1976-77 season he appeared with the Pittsburgh Symphony, the St. Paul Chamber Orchestra, the Musica Aeterna Orchestra in New York, the Houston Symphony, the San Francisco Symphony and the National Symphony in Washington, D.C., and gave recitals in Montreal, Chicago, New York, and Philadelphia. In addition to his Tanglewood appearance with the Boston Symphony, Mr. Dichter's 1977 summer schedule includes performances with the Detroit Symphony at the Meadowbrook Festival, with the Los Angeles Philharmonic at the Hollywood Bowl, and with the Chicago Symphony at the Ravina Festival.

Kazuyoshi Akiyama

Kazuyoshi Akiyama, Conductor of the Tokyo Symphony Orchestra, was born in that city in 1941. He studied at the Toho School of Music and graduated from the Toho University in 1963. In 1964 he both made his conducting debut with the Tokyo Symphony Orchestra and became its permanent conductor. He is also Music Director of the Vancouver Symphony, the American Symphony, and the Osaka Philharmonic, and Principal Guest Conductor of the Japan Philharmonic. He was Principal Conductor of the Toho String Orchestra during their 1964 and 1974 United States tour and their 1970 European tour, as well as Principal Conductor of the New Japan Philharmonic on their 1974 U.S. tour. He has recorded with the Tokyo Symphony Orchestra, the Yomiuri Symphony Orchestra, and the Japan Philharmonic Orchestra. His four-record Columbia album of the complete orchestral works of Japanese composer Minoru Miki won first prize in Japan's November Arts Festival. Mr. Akiyama received the Torii Music Prize of Japan in 1974 for his contributions to Japanese music.

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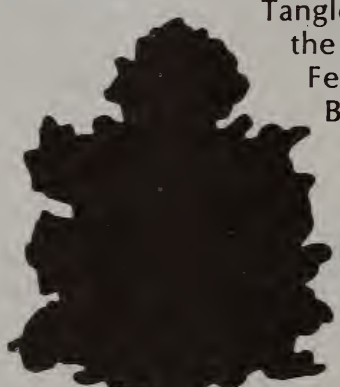
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a cooperative venture of the Boston Symphony Orchestra and the Boston Public Schools, is designed to give middle school students from the city and three suburban communities an all-encompassing arts and integration experience. Funded by the Massachusetts Department of Education, Bureau of Equal Educational Opportunity, the program offers 50 children weekly over a seven week period the opportunity to spend five days at Tanglewood. By utilizing the cultural and natural resources of the Berkshires, the participants share a variety of unique and meaningful activities: a rehearsal and concert at Tanglewood, instrument demonstrations by members of the Boston Symphony and the Berkshire Music Center, a dance workshop at Jacob's Pillow, trips to the Clark Institute, Chesterwood, Rockwell Museum, Berkshire Garden Centre, attendance at a theatrical performance or dance concert, as well as sports and swimming daily. In addition, the youngsters take part in small informal art workshops, led by members of the Days in the Arts staff, each of whom has expertise in some area of the arts.

The key to the great success of the program has been two-fold: a low key exposure to the arts as a part of a typical day's experiences, and the magnificent physical and asthetic attributes of Tanglewood and the Berkshires.

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The Berkshire Music Center

"One more thing should come from this scheme, namely, a good honest school of musicians." —Henry Lee Higginson, on founding the Boston Symphony Orchestra.

The late Serge Koussevitzky fervently shared Henry Lee Higginson's vision of a "good honest school for musicians" —an academy where young musicians could extend their artistic training and broaden their experience under the guidance of eminent professionals. More than any other person, it was Koussevitzky who made the vision a reality; he was Director of the Berkshire Music Center from its founding in 1940 until his death in 1951, and his vigorous leadership has remained an inspiring example in the years since.

Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friends' Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.



Isaac Witkin, *sculptor*

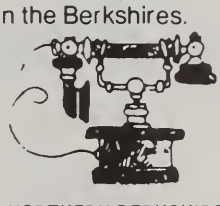
Selections from Isaac Witkin's Spill Series, *sculpture created with the molten overflow of industrial steel, may be seen at the Glass House, Tanglewood's exhibition room, located at the Main Gate.*

Isaac Witkin was born in Johannesburg, South Africa, in 1936 and moved to England in 1956. From 1957 to 1960 he studied with the English sculptor Anthony Caro at St. Martin's School of Art in London. He has since been assistant to Henry Moore and has taught at St. Martin's School of Art, Maidstone College of Art in Kent, Ravensbourn School of Art, and Parsons School of Design in New York City. He has presented his works in one-man and group exhibitions in Europe, Australia, and America, and is now represented by the Marlborough Gallery in New York. Currently he is on leave of absence from his position of artist-in-residence at Bennington College in Vermont to organize a state-sponsored sculptors' workshop in Binghamton, New York.

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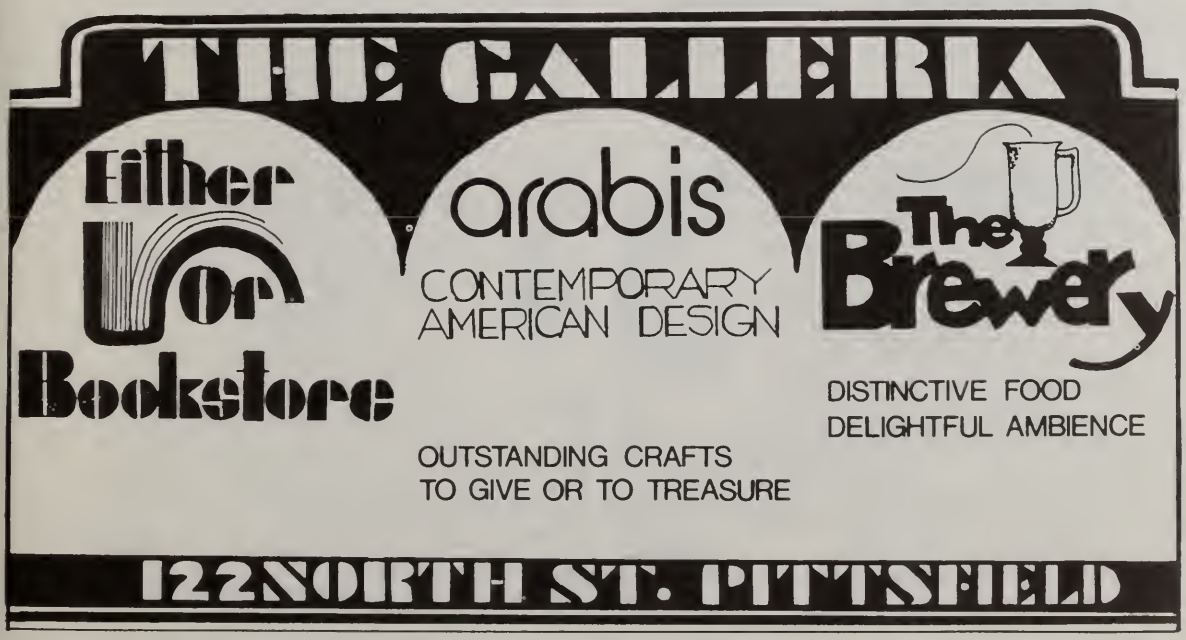
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Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of **$75** and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

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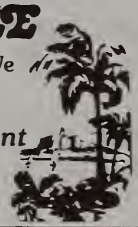
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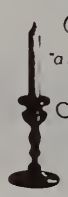
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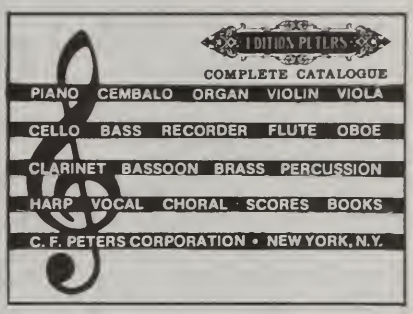
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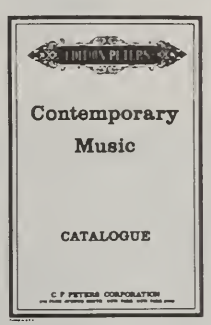


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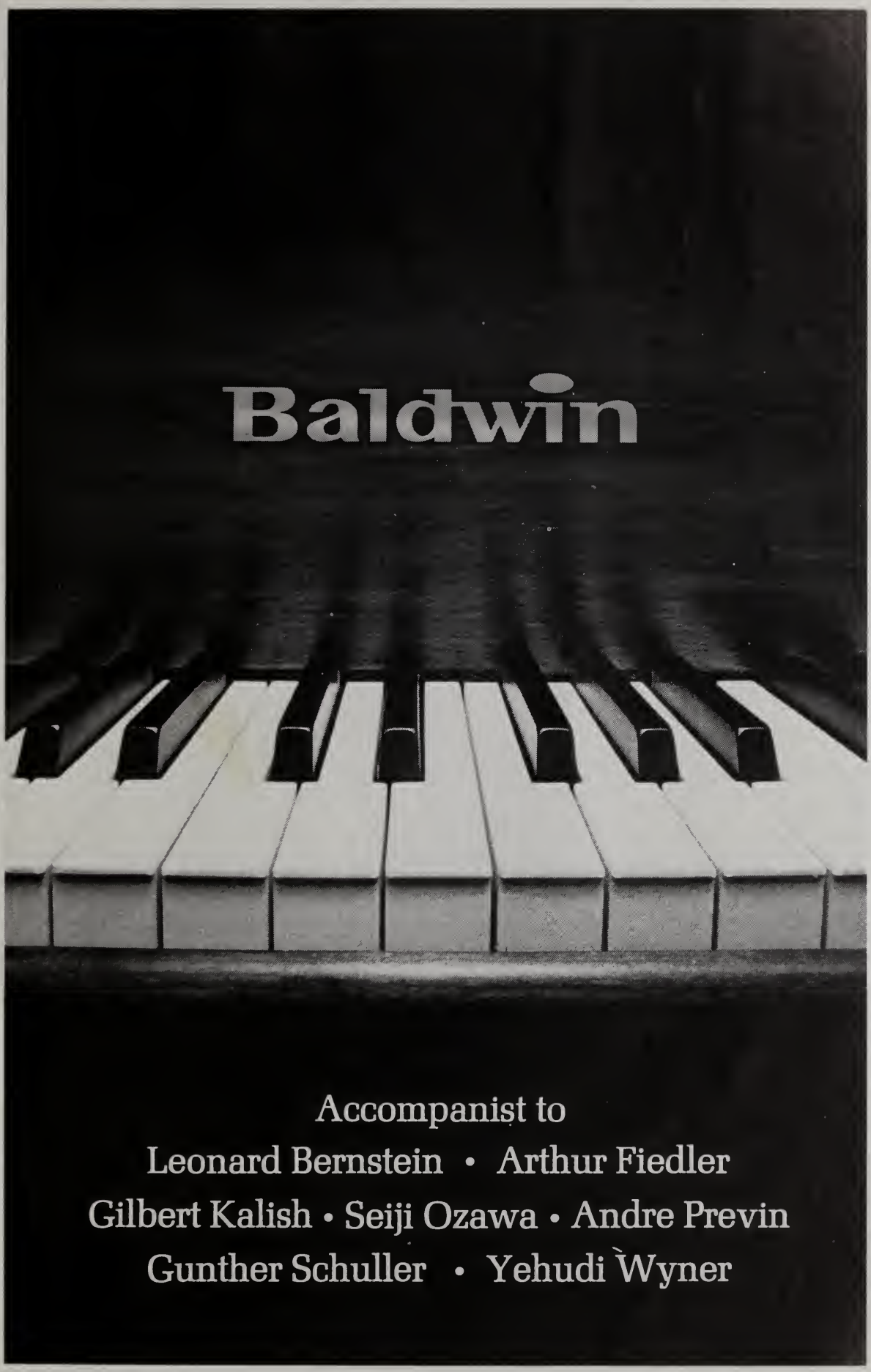
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Festival of Contemporary Music

The Berkshire Music Center

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its Music Director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under Koussevitzky's leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf became the next Music Director in 1963, to be succeeded in 1970 by a tripartite directorship comprising two Artistic Directors, Seiji Ozawa and Gunther Schuller, and Leonard Bernstein as Advisor. Seiji Ozawa became Music Director of the Boston Symphony in 1973, and now he and Gunther Schuller share responsibilities for the artistic direction of the Music Center.

Since the founding of the Center, one of the principal sponsors of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation established in 1942 by Serge Koussevitzky, then Music Director of the Boston Symphony Orchestra, in memory of his wife, Natalie.

Twenty Years at Tanglewood

In 1957, when at the invitation of Aaron Copland, we first came to Tanglewood, Serge Koussevitzky's commitment to the music of his contemporaries was already legendary. His espousal of contemporary music grew out of his unwavering belief that musical institutions cut off from the creative stream of their own day must atrophy, that a musical tradition which is not so much concerned with innovation as it is with preservation is dead.

By coming *here*, by joining forces with the Berkshire Music Center, we become Koussevitzky's heirs. We received the legacy of his vision humbly, both as a gift and also as an obligation, as a precedent we felt impelled to follow.

In the 1950s the performance of contemporary music was still an isolated, self-contained activity which had little, if any, connection with organized concert life. Now, in the 1970s, we seem at last to have reached the point where it is no longer necessary to insist on the obvious, that the composers of our time must be given their rightful place in our musical life—not because of any moral imperatives, but because of their important contributions to music as a living art.

And yet it would be foolhardy to deny that the creative musicians' struggle for recognition today is still largely a struggle against the hegemony of the music of the past perpetuated by the non-composing musicians of the present. That is something that the composers of the eighteenth and nineteenth centuries did not have to contend with.

Happily, we can point to some hopeful signs of change. While in the past, our contemporary music activities at the Berkshire Music Center merely coexisted with the summer concerts of the Boston Symphony, we are now entering a new era in which coexistence is giving

way to collaboration. Since last year, owing to two enlightened musicians—Seiji Ozawa and Gunther Schuller—the Boston Symphony has been making two of their weekend concerts part of our annual Festival of Contemporary Music. This is more than a gesture of good will. It is an act of faith from which we can draw new impetus in our efforts to break down the barriers between traditional music and new music, thus bringing us closer to a genuine musical culture that is rooted in the creative sources of music.

—Paul Fromm, *Director*
Fromm Music Foundation at Harvard

Contemporary Music at Tanglewood

The Contemporary Music Program at the Berkshire Music Center comprises two kinds of activity: the study and performance of contemporary music, and instruction in composition for a limited number of composers whose previous studies and experiences have prepared them for work on an advanced level. The program is headed by Gunther Schuller. Student composers not only receive instruction from Mr. Schuller and Betsy Jolas, but also participate in a series of seminars conducted by Ms. Jolas, Yehudi Wyner, and Theodore Antoniou. Compositions by the student composers are performed at various Berkshire Music Center concerts, and prepared, as are the concerts of the Festival of Contemporary Music, under the supervision of Mr. Schuller and Mr. Antoniou.

The Festival

The Festival of Contemporary Music was initiated in 1963. The generous support of the Fromm Music Foundation has made possible this week-long encounter with contemporary music—an institution at Tanglewood, a festival within a Festival.

Its purposes are manifold. It provides a forum for new ideas and directions in music and as such has become one of the most important annual events in the vital process of maintaining a lively contact between the composer and the performer, and in turn, their publics. Performance exists in effect only as the result of the composer's creative efforts. It therefore becomes the obligation of every performing musician to keep the life-stream of music —composition— flowing and alive. The young men and women who come to Tanglewood as Fellowship students, performing in addition to nineteenth century music a wide variety of contemporary music, are meeting this challenge as a part of their professional commitment to music in all its diversity.

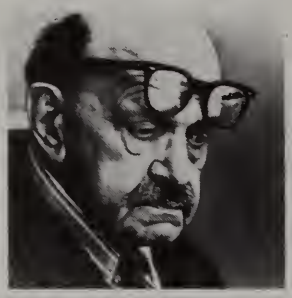
The Fromm Music Foundation and the Berkshire Music Center provide a stimulus to these activities by annually commissioning a number of works by young composers who have established themselves in their field.

The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music from all countries and in all styles and concepts, ranging from young "unknowns" to the well-established twentieth century masters.

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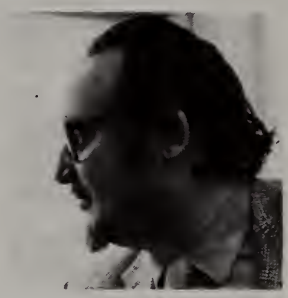
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Saturday, 13 August at 2:30

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WILLIAM SCHUMAN — *The Young Dead Soldiers* (1975)
Lamentation for soprano, horn, eight winds & nine strings

KAROLOS TRIKOLIDES, conductor
CHERYL STUDER, soprano
CHRISTOPHER TILLOTSON, horn

DONALD MARTINO — Seven Pious Pieces (1971)

To his ever-loving God
Mercy and Love
His Ejaculation to God
The Soule
Eternitie
Teares—To Death—Welcome what comes
No coming to God without Christ

Members of the Tanglewood Festival Chorus,
JOHN OLIVER, conductor

EDWARD COHEN — *Elegy*

Euridice
Leda
Epilogue

MICHAEL MORGAN, conductor
MIKKI SHIFF, mezzo-soprano

INTERMISSION

ELLIOTT CARTER — Brass Quintet (1974)

GUNTHER SCHULLER, conductor

WALTER PISTON — Divertimento for Nine Instruments (1946)

Allegro
Tranquillo
Vivo

BRUNO APREA, conductor

performed in memory of the composer 1894-1976

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THEODORE ANTONIOU, conductor

PETER MAXWELL DAVIES	*Shakespeare Music* (1964)
	Intrada; Pavan; Galliard; Miserere; Coranto; Passamezzo; Alman
GILBERT AMY	*D'un désastre obscure* (1971)*
	JANICE MEYERSON, mezzo soprano DAVID HOWARD, clarinet
HENRI LAZAROF	Third Chamber Concerto (1974)

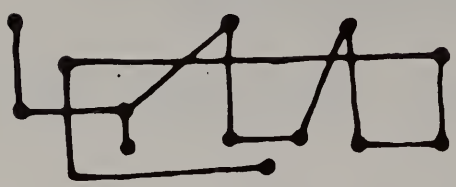
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WITOLD LUTOSLAWSKI	Preludes and Fugue, for thirteen solo strings (1972)*
YANNIS XENAKIS	*Persephassa,* for six percussionists (1972)

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Monday, 15 August at 8:30

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Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavaloski, horn
Armando Ghitalla, trumpet
Ronald Barron, trombone
Everett Firth, percussion
Gilbert Kalish, guest pianist

ALBAN BERG — *Adagio* from the Chamber Concerto, in the version for clarinet, violin and piano (1925)

ROGER SESSIONS — Pieces for Piano (1976)
Andante, leggero e grazioso
Molto agitato
Molto adagio

YEHUDI WYNER — in memory of Luigi Dallapiccola

Serenade (1958)
Nocturne
Toccata
Capriccio—Aria
Nocturne II
conducted by the composer

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BETSY JOLAS — *O Wall,* a puppet opera for woodwind quintet (1976)
conducted by the composer

ARNOLD SCHOENBERG — Chamber Symphony, Op. 9, in the quintet version by Anton Webern (1906-c. 1921)

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Tuesday, 16 August at 8:30

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WILLIAM THOMAS McKINLEY — Concertino (1976)*

BETSY JOLAS — *Tales of a Summer Sea* (1977)†

GEORGE ANTHEIL — A Jazz Symphony (1925)

Andante—lulling
Allegretto—capricious
Tempestoso—stormy
Adagio molto—pensive

INTERMISSION

ARMIN LOOS — *Percepts* (1969)*

ROGER SESSIONS — Symphony No. 2 (1944-46)

Molto agitato
Allegretto capriccioso
Adagio tranquillo ed espressivo
Allegramente

*First performance.
†Commissioned by the Fromm Music Foundation at Harvard for the 1977 Festival of Contemporary Music; first performance.

Baldwin piano

Tanglewood

Wednesday, 17 August at 8:30

Members of the Berkshire Music Center Fellowship Program

ALEXANDER GOEHR — Lyric Pieces, Op. 36 (1976)*

Con forza
Sostenuto ma non troppo lento
Vivo ma pesante
Largo pesante
Largamente ma non troppo lento
Scherzando

MAXIMIANO VALDES, conductor

THEODORE ANTONIOU — *Three Likes* for solo clarinet (1973)

JOHN FULLAM

MICHAEL MARTIN — Composition for Nine Instruments (1977)†

GUNTHER SCHULLER, conductor

INTERMISSION

YOSHIHISA TAIRA — *Hiérophonie* V (1974)*

NANAO YAMAMOTO, conductor

SERGE GARANT — *Offrandes* III (1973)

THEODORE ANTONIOU, conductor

*First performance in the United States.
†Commissioned by the Berkshire Music Center and the Fromm Music Foundation at Harvard; first performance.

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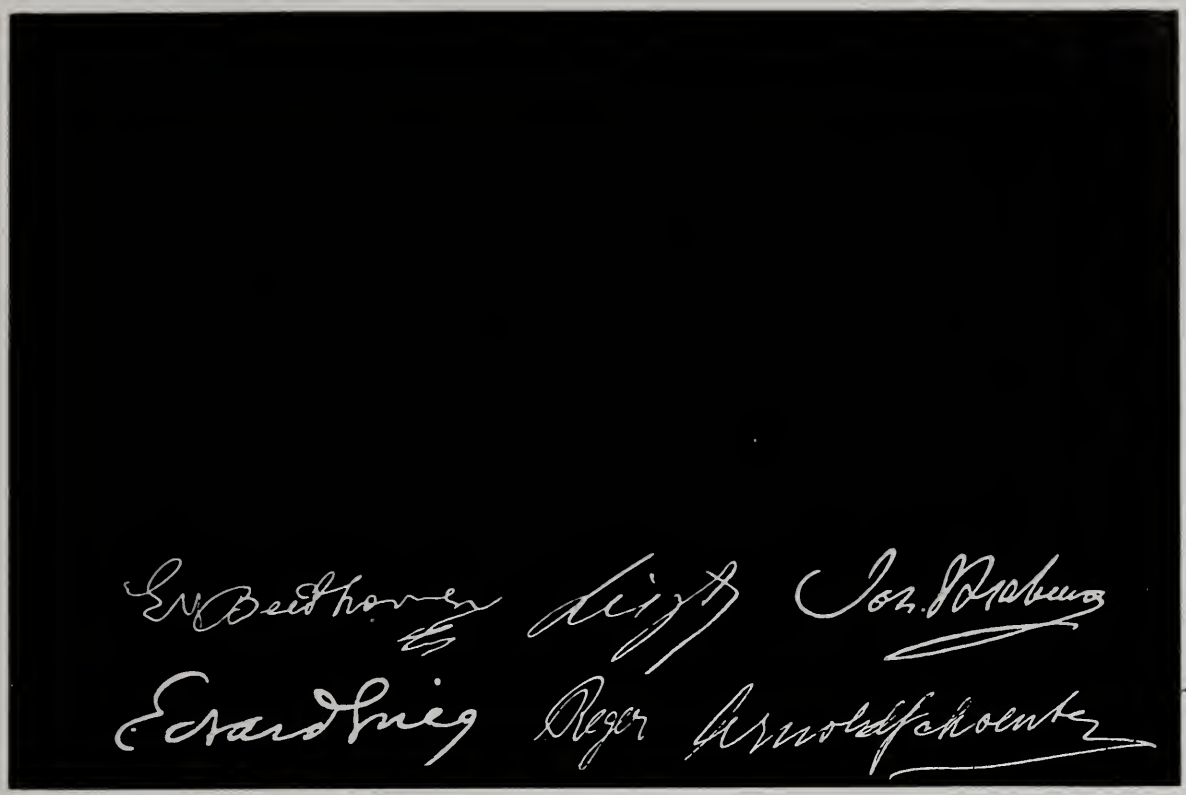
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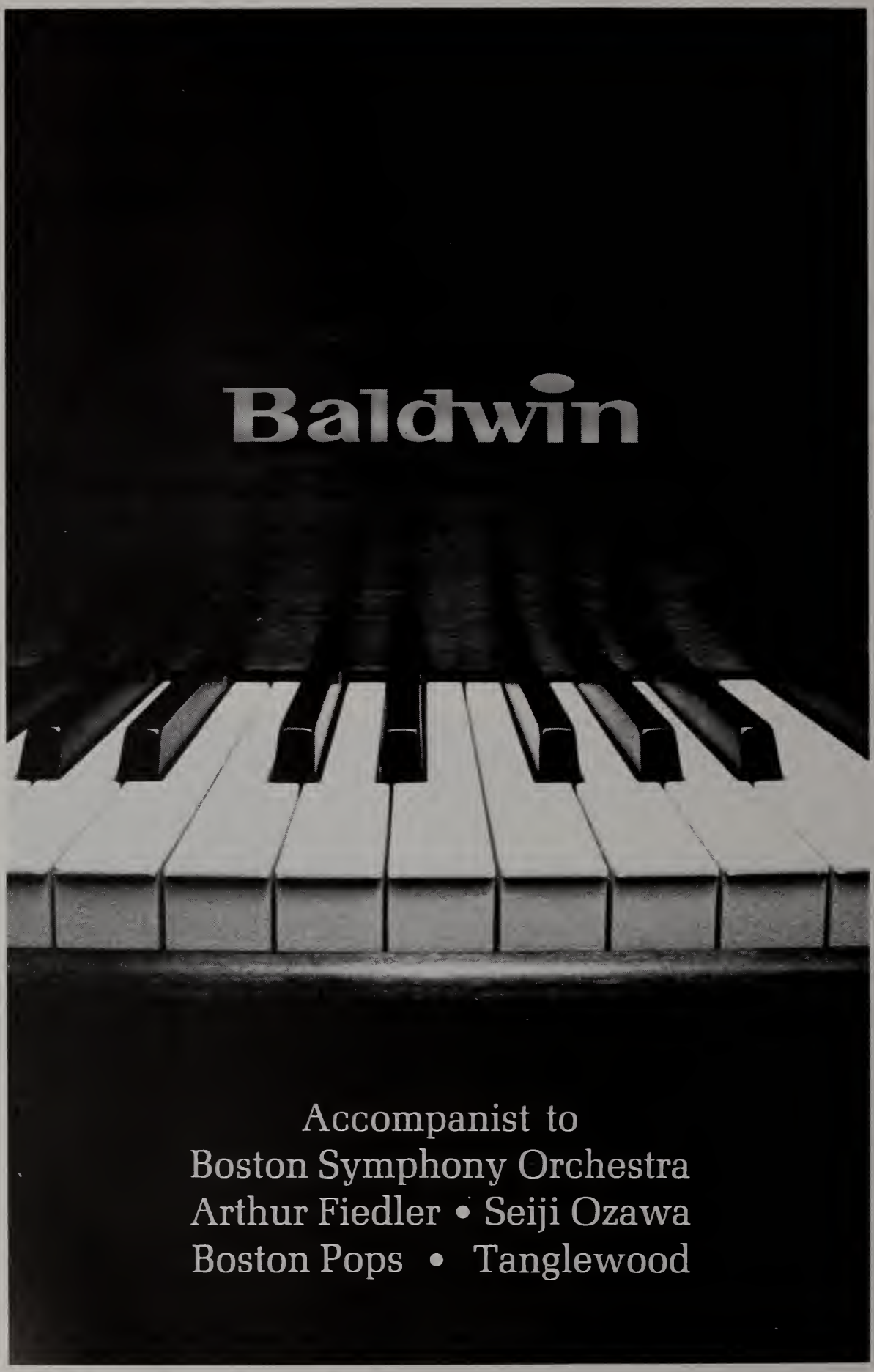
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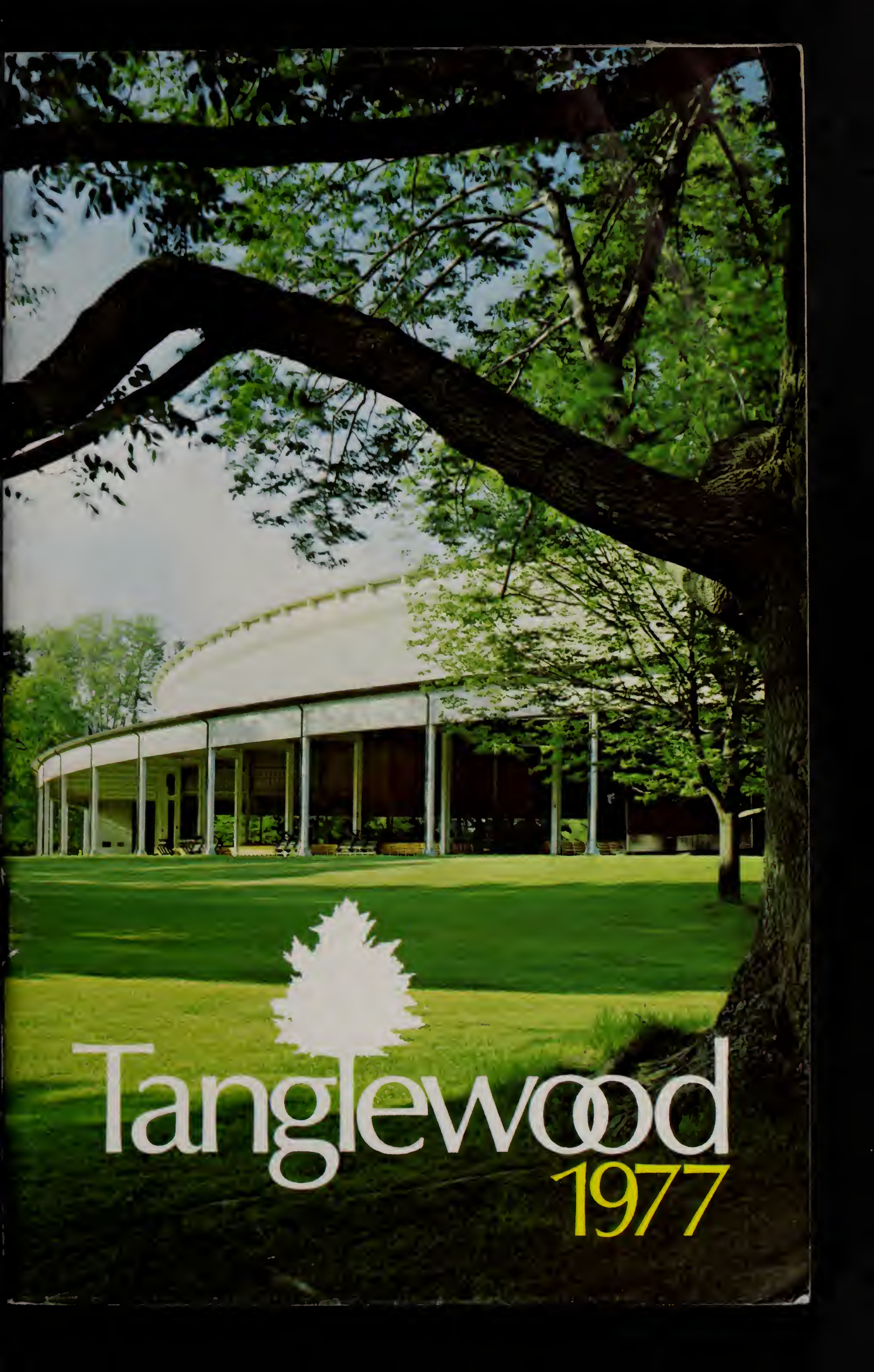
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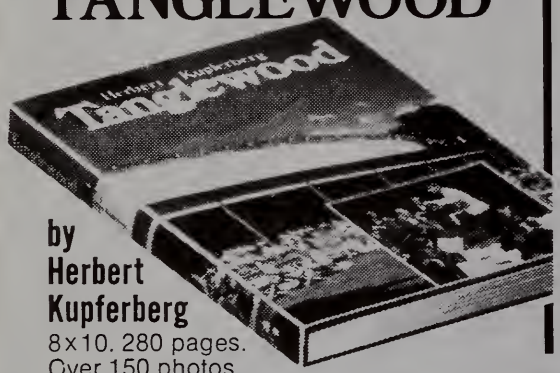
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Tanglewood

In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries,* a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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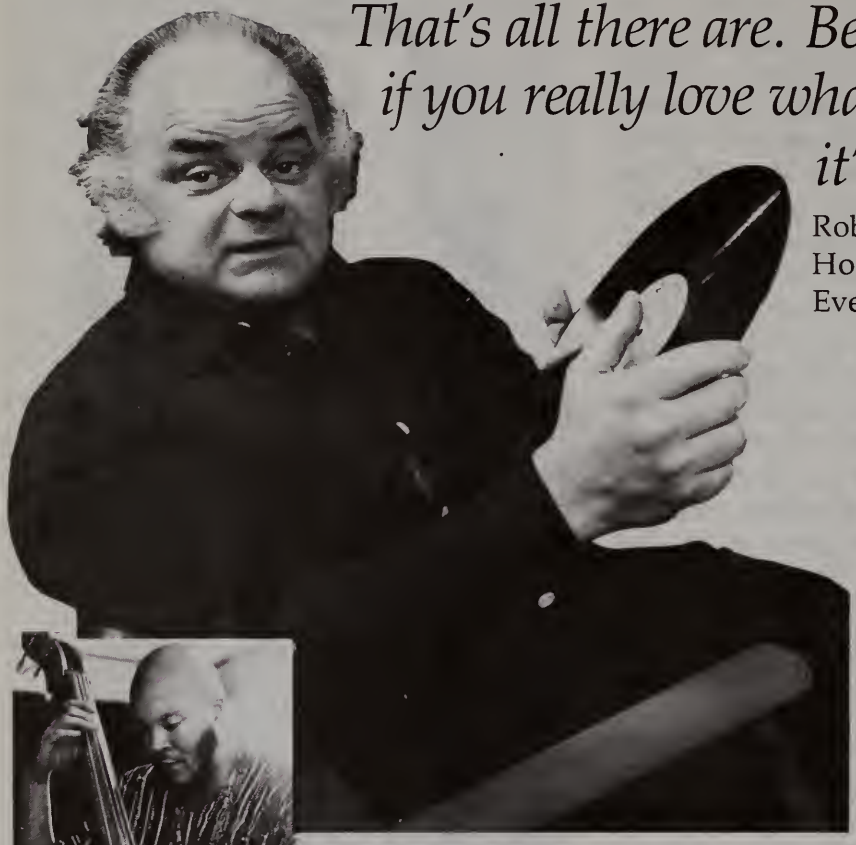
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark*, and de Falla's *Three-cornered Hat*, and, on the New World Records label, Griffes's *Songs of Fiona McLeod*. Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste*, Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Sessions' *When Lilacs Last in the Door-yard Bloom'd* on New World Records.

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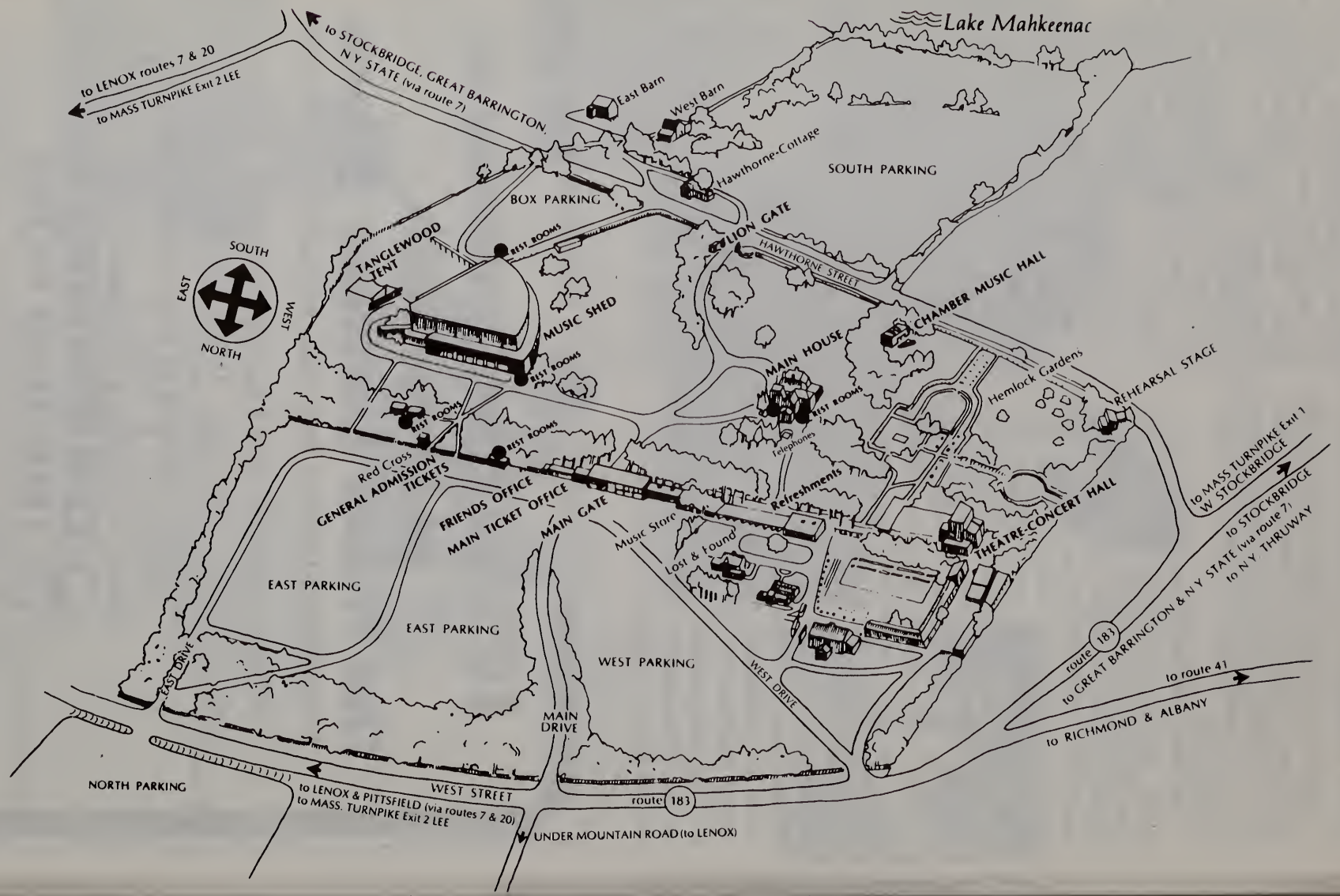
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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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strings
Walter Eisenberg, *violin*
Madeline Foley, *chamber music*
*Gerald Gelbloom, *violin*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
*Robert Karol, *viola*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
Kenneth Sarch, *violin*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Edith Stearns
Fredrik Wanger

organ
George Faxon
Jack Fisher
Max Miller

harpsichord
Joseph Payne

voice
Eunice Alberts, *contralto*
Germaine Arosa, *diction*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Barbara Stevenson, *soprano*
Wilma Thompson, *mezzo*

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Lee Chrisman
Phyllis Elhady Hoffman
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musical organizations
Adelaide Bishop, *opera*
Warren Wilson, *opera*
Joseph Huszti, *chorus*
*Joseph Silverstein, *orchestra*
*Roger Voisin, *wind ensemble*

boston symphony orchestra woodwind quintet in residence
*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavaloski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
*Rolf Smedvig, *trumpet*
*David Ohanian, *French horn*
*Norman Bolter, *trombone*
Samuel Pilafian, *tuba*

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Tanglewood on Parade!

Friday, 12 August at 9

ARTHUR FIEDLER, conductor

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W.A. MOZART — Notturno in D for Four Orchestras, K. 286
(upon the 200th anniversary of the premiere)

Andante
Allegretto grazioso
Menuetto

ARTHUR FIEDLER, SEIJI OZAWA, GUNTHER SCHULLER, and JOSEPH SILVERSTEIN, conductors

LEOPOLD MOZART — Toy Symphony
(formerly attributed to Haydn)

Allegro
Menuet
Finale: Allegro

SEIJI OZAWA, GUNTHER SCHULLER, JOSEPH SILVERSTEIN, THOMAS D. PERRY, JR., and ALICE BROCK, soloists

INTERMISSION

TCHAIKOVSKY — from *Swan Lake*

Opening scene
Czardas
Dance of the Swans
Valse

TCHAIKOVSKY — Ceremonial Overture, *1812*

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First violins
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Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
William Rhein
Acting Principal
Harold D. Hodgkinson chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe
Henry Portnoi

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat clarinet

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
Roger Louis Voisin chair
André Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg
William Gibson

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant timpanist
Thomas Gauger
Frank Epstein

Harps
Bernard Zighéra
Ann Hobson

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William Moyer
Harry Shapiro

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

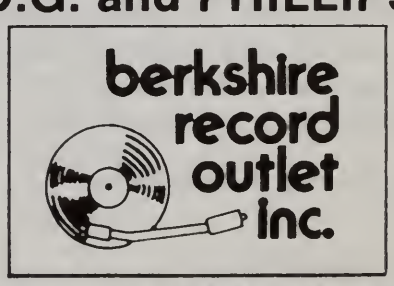
Notes

Tanglewood on Parade is our annual invitation to you to see what else we do here—that is, other than put on the weekend Boston Symphony Orchestra that have made Tanglewood the most important music festival in America and one that ranks with any in the world. During the week, when most of you cannot often be here, the place is full of music too. It comes from the Shed, where the Boston Symphony is getting ready for the coming weekend, but it also comes from the Theatre, the Chamber Music Hall, the Main House, and a dozen other rehearsal stages, barns, and studios, where the students of the Berkshire Music Center are preparing for the next lesson, the next coaching session, the next concert. More than that, they are really preparing for their lives, preparing to take their places in the profession, just as many of the composers whose works are now published, performed, and recorded, and the performers who now conduct, play, and sing all over the world, were once students here—our own music director, Seiji Ozawa, to name just one. We are a school as well as a festival, or perhaps one could put it better by saying that being a school is part—a crucial part—of our being a festival. The Berkshire Music Center Orchestra, for example, has given concerts this summer under the direction of Leonard Bernstein (another of our alumni) and Seiji Ozawa, and will play next Tuesday evening under Gunther Schuller and on Saturday afternoon, 27 August, under Klaus Tennstedt. Several times a week, the students in the Berkshire Music Center's Fellowship program and in Boston University's Tanglewood Institute give public concerts of chamber and vocal music. And tomorrow afternoon, there begins what has become one of the outstanding events in American musical life, the annual Festival of Contemporary Music, sponsored jointly by the Berkshire Music Center and the Fromm Music Foundation at Harvard University.

Tanglewood on Parade offers during the course of the day a sampler of what goes on here. (Though we should add that we do not have balloon service as part of everyday life.) We offer it a little bit in the spirit of bragging, but also a thank you to you, our indispensable friends, and, most important, as an invitation to come back, an inducement perhaps, or even a seduction. Pick up one of our "snakes," those long streamers that give the schedule for the coming week, and see what is going here this weekend and in the next few days, and stop by the Friends' Office next to the box office by the Main Gate, find out what privileges you can be offered as part of a Friends of Tanglewood membership which in turn is so necessary to us in our effort to continue what we do, and admire—better yet, buy—the world's handsomest tee shirts and totebags.

Because all this happens under the umbrella of the Boston Symphony, we traditionally end Tanglewood on Parade with a concert of specially chosen festive music played by the Symphony. So from all of us at Tanglewood, welcome, look around, and come back.

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Seiji Ozawa, *Music Director*
Colin Davis, *Principal Conductor*
Joseph Silverstein, *Assistant Conductor*
Tanglewood 1977

Saturday, 13 August at 8:30

SEIJI OZAWA, conductor

VIVALDI Piccolo Concerto in C, P. 79

[Allegro]
Largo
Allegro molto

LOIS SCHAEFER

VIVALDI Bassoon Concerto in F, P. 318
(cadenza by Walt)

Allegro non molto
Andante
Allegro molto

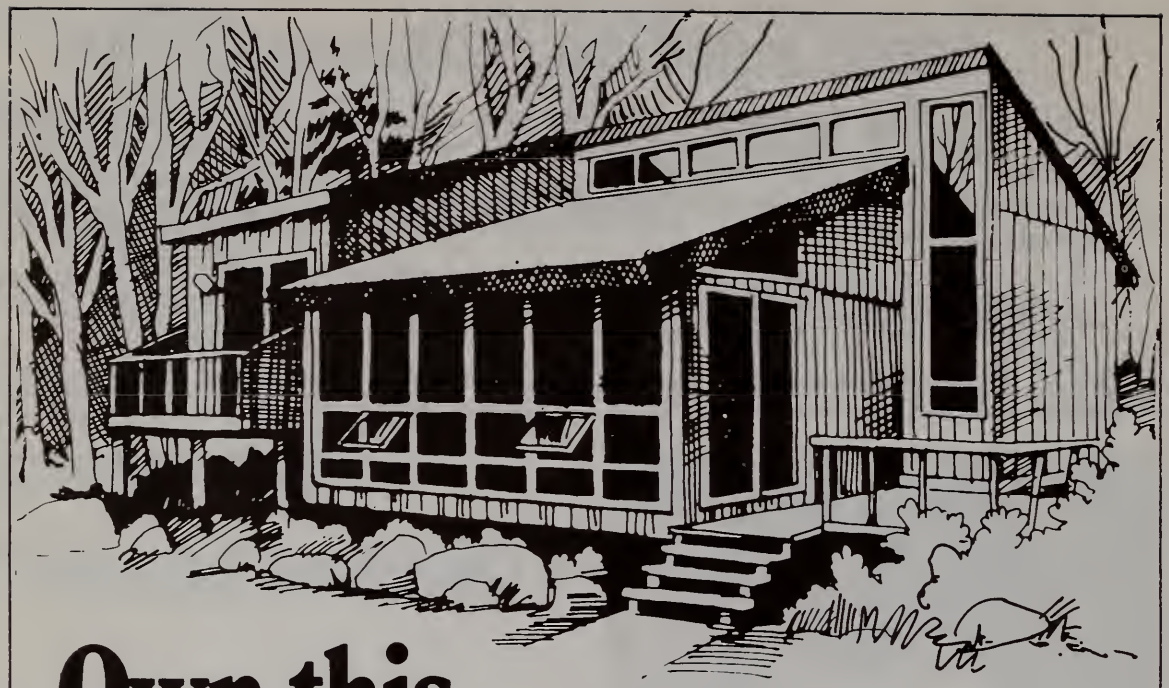
SHERMAN WALT

INTERMISSION

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(Poem by Walt Whitman)

ESTHER HINDS, soprano
FLORENCE QUIVAR, mezzo-soprano
DOMINIC COSSA, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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Notes

Antonio Vivaldi
Concerto in C major for piccolo, P. 79 (F. VI, 4)
Concerto in F major for bassoon, P. 318 (F. VIII, 8)

Antonio Lucio Vivaldi was born in Venice on 4 March 1678 and died in Vienna on 26 or 27 July 1741 (only the date of his burial—28 July—is known). Dates and other circumstances of the composition or early performances of these two concertos are not established. The identifying P and F numbers refer respectively to the catalogues of Marc Pincherle and Antonio Fanna. Both concertos are scored for solo instrument with strings and figured bass. Jerome Rosen plays the harpsichord, which was built by Carl Fudge.

In his lifetime, Vivaldi enjoyed renown as a composer of instrumental, of opera, and of sacred music, as a violin virtuoso, and as a bit of a character. One hundred years after his obscure death—forty years ago it wasn't even known that he died in Vienna!—he was forgotten, as completely forgotten as could be. In the mid-nineteenth century, scholars began to rediscover him, but only as a by-product of burgeoning Bach research, for the German master had transcribed several works by his older Italian contemporary. A couple of pieces found their way into repertory, though in blown-up arrangements.* At the 200th anniversary of his death, scholars had some fair idea of who he was, but he was still not much of a name to the general public. In the late 1940s, the American violinist Louis Kaufman aroused interest by playing *The Four Seasons* on a CBS broadcast, a summer substitute in the slot occupied during the winter by the New York Philharmonic-Symphony.† But it was with the arrival of the long-playing record, that period, as someone observed, when a tape recorder seemed to be running 24 hours a day in Stuttgart, that Vivaldi came into his own once more. Or at least in part: an occasional performance of the *Gloria* aside, the vocal music is as neglected as ever.



Antonio Vivaldi, sketched by P.L. Ghezzi, 1723

The concertos, of which there are over 500, are, to be sure, everywhere. Many of them were written for performance at the Ospedale della Pietà, a Venetian orphanage for girls with which Vivaldi was associated from about 1704 until 1740, and which, like three other such establishments, I Mendicanti, Gli Incurabili, and L'Ospidaletto, was famous for the quality of the music there. Venice, as a seaport, the principal port of entry for trade with the Orient, as a place whose location put it always in the forefront of conflict with the

*Koussevitzky was fond of such an arrangement—actually one of the more modest in the genre—by Alexander Siloti of the Concerto in D minor, Opus 3, Nr. 11. The recording he made was for many years virtually the only one to be had of anything of Vivaldi's.

†Koussevitzky also played two of the *Seasons*, presumably in their original form: *Summer* in 1928 and *Spring* in 1936.

Turks, was a city in which the care of orphans, foundlings, and unwanted illegitimate children was an important sub-industry. Before joining the Pietà as music master, Vivaldi had studied violin with his father, a musician at St. Mark's Cathedral, and had become a priest. Congenital angina pectoris, however, made it impossible for him to celebrate mass. His fame as a composer grew: his operas were in demand, his music was published in Amsterdam, the commission for the famous *Gloria* came from the court of Louis XV in Paris. He traveled to important musical cities like Dresden, for whose orchestra he wrote a series of inventive concertos. Over the years, though, his relations with the Pietà eroded, and in 1740 he elected to leave. We know nothing about that last journey, where he went first, what plans or hopes he entertained. And Europe just then was torn by the War of the Austrian Succession. His name appears in the Pietà account-books for the last time on 29 August 1740, and we next encounter Vivaldi in the Viennese burial-register for St. Stephen's parish, 28 July 1741. He died, according to the coroner's report, of an internal inflammation.

The two concertos on this program may have been written for girls at the Pietà or possibly for private patrons elsewhere. Vivaldi wrote more concertos for violin (or violins) than for anything else, but he was friendly to many other instruments, including those that have precious little other solo repertoire. The "Piccolo Concerto" is one of three for flautino, actually a sopranino recorder. And when, one wonders, listening to the on-and-on 16th-note figurations of the first movement, did Vivaldi think a player might breathe? For bassoon, then an instrument with only two keys, he wrote an astonishing 36 solo concertos (plus a single movement of a 37th, a double concerto for bassoon with oboe, and a bassoon arrangement of an oboe concerto). Many of these works showed up in private collections that made their way into the Turin National Library earlier in this century. One of the title pages indicates that the music was written "for Gioseppino Biancardi or bassoon." Perhaps this virtuoso, whose name was synonymous with bassoon, is the ghostly presence behind many of these concertos. On the other hand, a visitor to the Pietà reported that there is "no musical instrument so large as to daunt the girls," and perhaps at some time that institution had a student extraordinarily skilled—and she would have had to be—on the bassoon.

—Michael Steinberg

Roger Sessions

When Lilacs Last in the Dooryard Bloom'd

Roger Huntington Sessions was born in Brooklyn, New York, on 28 December 1896 and now lives in Princeton, New Jersey. When Lilacs Last in the Dooryard Bloom'd, *commissioned by the University of California at Berkeley in commemoration of the 100th anniversary of its foundation, was completed on 2 January 1970. The first performances took place at Berkeley on 23 and 24 May 1971, Michael Senturia conducting. The performers heard tonight gave the work in Boston last April, and their recording will be issued on the New World label in the fall. Sessions has dedicated the score to the memory of Martin Luther King Jr. and Robert F. Kennedy.*

When Roger Sessions composed *When Lilacs Last in the Dooryard Bloom'd*, he used a copy of *Leaves of Grass* that he bought at the Harvard Coop in 1911. He was fourteen, and a freshman at the college. Though born in Brooklyn, he is by temperament and heritage a New Englander who refers to Hadley, Massachusetts as "my ancestral hangout." Having started piano with his mother at four, he began composing at twelve, and a year later he had written his first opera *Lancelot and Elaine*. About then he was also ready to admit his vocation to his parents:

"I suppose they were a little anxious about such a decision, and so, surreptitiously, they asked the advice of a lot of musicians, including Humperdinck, who was in New York at the time. My father was going to see Puccini but he didn't

succeed. I heard, years later in Italy, that Puccini had told a story of having been asked to see the music of a young boy in America and to advise his parents whether he ought to go on with it. He paced the floor all night and decided he couldn't take that responsibility, so he called off the appointment. I don't know whether it was I or not but I assume it was, because Puccini did call off the appointment."

The reports being "generally favorable," Sessions did go on, first, at Harvard with Archibald Davison and Edward Burlingame Hill, then because outbreak of war interfered with a plan to go to Maurice Ravel in Paris, at Yale with Horatio Parker. As an instructor at Smith College, sure that he knew too little, he continued his eduction through books by Cherubini and d'Indy, and after that—crucially—by going to study with Ernest Bloch. Soon after, he became Bloch's assistant at the Cleveland Institute of Music and eventually succeeded him as Director. In 1923, he composed incidental music for Andreyev's *Black Maskers,* the first score to make a reputation for him. From 1925 until 1933, thanks to a series of grants and prizes, he lived in Paris, Berlin, and Florence, composing, among other works, his First Symphony, given its world premiere in Boston by Serge Koussevitzky in April 1927, and his Piano Sonata No. 1. During a six-month visit to New York in 1928, he became co-founder and co-director of the famous Copland-Sessions new-music concerts.

When he returned for good in 1933, Sessions resumed his second career as teacher, to become the most important American teacher of composition in the last forty years: Leon Kirchner, Milton Babbitt, Hugo Weisgall, Vivian Fine, David Diamond, Edward T. Cone, Earl Kim, Andrew Imbrie, Donald Martino, John Harbison, and Fred Lerdahl are among his pupils. He worked briefly in New York and at Boston University, joined the Princeton faculty in 1935, spent seven years at the University of California at Berkeley, and eventually returned to Princeton, retiring in 1965. He has written several books as well as



Roger Sessions

countless articles and reviews. In 1968-69, he was Charles Eliot Norton professor at Harvard, and in 1974, the Pulitzer Prize committee, coming belatedly to its senses, awarded Sessions—and, for the same reason, Duke Ellington—a special citation. He still teaches composition at the Juilliard School and has written nearly half his music in the last twenty years. His catalogue includes eight symphonies, three concertos, two operas, *The Trial of Lucullus* and *Montezuma,* the huge *scena* for soprano and orchestra, *The Idyll of Theocritus,* chamber music for various combinations, three piano sonatas, a sonata for violin. He is now working on his Ninth Symphony, something he regards "with both lack of superstition and lack of pretension."

His music is dense, active, highly energetic (in the intellectual sense as well as the physical). Almost nothing in it is neutral, and even accompanying figures are apt to be so specific as to take on a vivid life of their own. It throws events at you at a tremendous rate and it is, as John Harbison has put it, all "abundance and sublime wilfulness." Its style has changed over the years, there being nothing left now of the Stravinskian surface of the 1927 Symphony, but those characteristics have not. And the work is, at its center, profoundly traditional in rhythm and phrasing, in the tensions and releases of its arching melodies, in its passionate commitment to what Sessions likes to call "the long line," in its expressive and ethical intent.

The Whitman cantata continues a series of elegies begun with the Adagio

of the Second Symphony, during whose writing the death of President Roosevelt occurred, and including the Piano Sonata No. 3, which is the composer's response to the death of President Kennedy, and the Canons for String Quartet, "written on the high seas" *in memoriam* Igor Stravinsky. The way into the music is through the poem, as indeed the music is the way—or a way—into the words. The Civil War, in which Whitman served in the offices of the Paymaster, the Secretary of the Interior, and the Attorney-General, but also as a sort of nurse's aide and "consolant" in military hospitals, was a critical emotional experience in his life. He always wanted to put together a book in which he might gather that experience. It would be part mosaic, part history, he thought, but he never brought it about. Abraham Lincoln was shot on 14 April 1865 and died early next day. *When Lilacs Last in the Dooryard Bloom'd* was the 46-year old Whitman's response to that death and to the progress of the funeral train as it made its way across the country to Springfield, Illinois. It was published that Fall in *Sequel to Drum-Taps* and was eventually incorporated in *Leaves of Grass*.

No American poet has been set to music more often than Whitman. Sessions himself first thought of setting *Lilacs* in the 1920s, but was dissatisfied with his sketches and put the plan aside until he felt more ready. He returned to Whitman in 1944, when he set *Turn O Libertad* for mixed chorus with piano duet. The sonorous "musicality" in Whitman is seductive. The sometimes inflated rhetoric is a potential trap, and the recklessly large-breathed, quasi-Biblical rhythems can present grave difficulties. And it is just there that Sessions is especially successful. His own art combines severity and control with the "abundance, sublime wilfulness, [and] Dionysian qualities" to which Harbison calls attention, and so, projecting the poetry now in simple chordal declamation, now in the long, high-arched melodies of which he is the master, he conveys wonderfully the feel and the variety of Whitman's lines. (Hindemith, in his setting of *When Lilacs Last in the Dooryard Bloom'd*, completed in April 1946 with Franklin D. Roosevelt in mind, rather strait-laces those lines, while Delius, in the lovely *Sea Drift*, delicately and tenderly responsive to the poet's emotional world, tends to let everything run awfully liquid.)

Sessions divides the text into three sections. The first presents the three symbols about which Whitman builds his poem—lilac, star, and thrush—and it is introductory in character, and very short. The second describes the progress of the funeral train: it is pageantry and catalogues, public poetry, though ending in the quiet of

"Sing on! sing on, you gray-brown bird! . . ."

The third is Whitman's loving contemplation of Death: its focal point—and in fact that of the whole poem and the whole cantata—is the Carol:

"Come, Lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each
Sooner or later, delicate Death."

For this moment, the composer reserves the sound of the solo contralto, a sound he has let us hear just once and briefly, in the second part, at the lines

"O how shall I warble myself for the dead one there I loved?
And how shall I deck my song for the large sweet soul that is gone?
And what shall my perfume be, to adorn the grave of him I love?"

If you know the poem, you will notice that Sessions has made some cuts in the second and third parts of the cantata. Those parts of the poem, he points out, recapitulate and summarize, and that expressive and structural task is one he has chosen to turn over to the music itself, which can accomplish it even more powerfully and evocatively. (A few discrepancies in detail—"and" in place of "with," for instance—arose because Sessions was working from memory: some of these were later on caught and corrected, some were not.) From the beginning, Sessions establishes poetic and musical associations—of the figure flute and clarinet play in the first measure, for example, with the lilacs, or,

more broadly, with April ("fourth-month" in Whitman's Quaker-borrowed language) and Spring and renewal; of a characteristic sequence and flavor of harmonies with the star in the western sky; of the phrases for off-stage flute and piccolo, sometimes with xylophone, that evoke the song of the hermit thrush.

Were there the space for it, one could point to detail after detail in which that network of associations is elaborated; to the wonderfully fluid way in which the composer moves the text in and out among the voices of the chorus and the soloists; to the special moments, like the undulating, swaying violin music for the "sea-winds blown from east and west;" the vaulted melody with which the violins follow the phrase, "Night and day journeys a coffin," the "tolling, tolling bells' perpetual clang;" the "glad serenades" and dances the poet proposes to Death, and the ecstasy in "I float this carol with joy, with joy to thee, O Death!"; the field after the battle and the obsessive explosive returns to the word "suffer'd;" the mixture near the end, part doublings, part variants, of chorus and orchestra at "Yet each I keep, and all, retrievements out of the night;" the last phrase for bass clarinet, also flute, trombone, clarinet, which does not cease so much as recede out of earshot....

—M.S.



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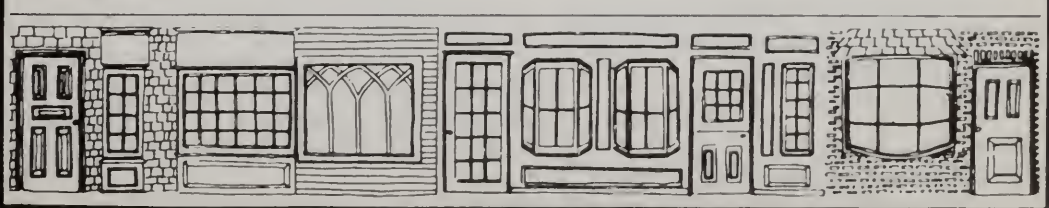
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WHEN LILACS LAST IN THE DOORYARD BLOOM'D

I

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd — and yet shall mourn with ever-returning spring.

O ever-returning spring! trinity sure to me you bring;
Lilac blooming perennial, and drooping star in the west,
And thought of him I love.

O powerful, western, fallen star!
O shades of night! O moody, tearful night!
O great star disappear'd! O the black murk that hides the star!
O cruel hands that hold me powerless! O helpless soul of me!
O harsh surrounding cloud, that will not free my soul!

In the dooryard fronting an old farm-house, near the white-wash'd palings,
Stands the lilac bush, tall-growing, with heart-shaped leaves of rich green,
With many a pointed blossom, rising, delicate, with the perfume strong I love,
With ev'ry leaf a miracle and from this bush
A sprig, with its flower, I break.

In the swamp, in secluded recesses,
A shy and hidden bird,
Solitary, the thrush,
The hermit,
Sings by himself a song.

Song of the bleeding throat!
Death's outlet song of life — (for well, dear brother, I know,
If thou wast not gifted to sing, thou would'st surely die.)

II

Over the breast of the spring, the land, amid cities,
Amid lanes, and through old woods, where lately the violets peep'd from the ground,
Amid the grass in the fields, passing the endless grass;
Passing the yellow-spear'd wheat,
Passing the apple-tree blows of white and pink in the orchards;
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

Coffin that passes through lanes and streets,
Through day and night, with the great cloud darkening the land,
With the pomp of inloop'd flags, with the cities drap'd in black,
With the show of the States themselves, as of crape-veil'd women, standing,
With processions long and winding, and the flambeaus of the night,
With the silent sea of faces,
With the waiting depot, the arriving coffin, and the sombre faces,
And the dirges through the night, with the thousand voices rising strong and solemn;
Pour'd around the coffin,
The dim-lit churches and the shuddering organs,
And the tolling, tolling bells' perpetual clang;
Here! coffin that slowly passes,
I give you my sprig of lilac.

(Nor for you, for one, alone;
Blossoms and branches green to coffins all I bring:
For fresh as the morning — this will I carol a song for you, O sane and sacred death.

All over bouquets of roses,
O death! I cover you over with roses and early lilies;
But mostly and now the lilac that blooms the first,
With loaded arms I come, pouring for you,
For you, and the coffins all of you, O death.)

O western orb, sailing the heav'n!
Now I know what you must have meant,
As we walk'd up and down in the dark blue so mystic,
As we walk'd in silence the transparent shadowy night,
As I saw you had something to tell, as you bent to me night after night,
As you droop'd from the sky low down, as if to my side, (while the other stars all look'd on;)
As we wander'd together, I saw, ere you went, how full you were of woe;
As I stood in the cold, transparent night,
As I watch'd where you pass'd,
And my soul, in its trouble, sank.

Sing on, there in the swamp!
O singer bashful and tender! I come — I understand you;
But a moment I linger — for the star, my departing comrade, holds me.

O how shall I warble myself for the dead one there I loved?
And how shall I deck my song for the large sweet soul that is gone?
And what shall my perfume be, to adorn the grave of him I love?

Sea-winds, blown from east and west,
Blown from the eastern sea, and blown from the western sea,
With these will I perfume the grave of him I love.

O what shall the pictures be that I hang on the chamber walls,
To adorn the burial-house of him I love?

Pictures of growing spring, and farms, and homes,
With the Fourth-month eve at sundown, and the gray smoke lucid and bright,
With floods of yellow gold of the gorgeous, indolent, sinking sun, burning, expanding the air;
With the fresh sweet herbage under foot, and the pale green leaves of the trees;
In the distance the flowing glaze of the river, with a wind-dapple here and there;
With ranging hills on the bank, with many a line against the sky, and shadows;
And the city at hand, with dwellings so dense, and stacks of chimneys,
And all the scenes of life, and the workshops, and the workmen homeward returning.

Lo! body and soul! this land!
Mighty Manhattan, with spires, and the sparkling and hurrying tides, and the ships;
This varied and ample land — the South and the North in the light — Ohio's shores, and flashing Missouri,
And ever the far-spreading prairies, cover'd with grass and corn.

Lo! the most excellent sun, so calm and haughty;
The violet and purple morn, with just-felt breezes;
The gentle, soft-born, measureless light;
The miracle, spreading, bathing all — the fulfill'd noon;
The coming eve, delicious — the welcome night, and the stars,
Over my cities shining all, enveloping man and land.

Sing on! sing on, you gray-brown bird!
Sing from the swamps, the recesses — pour your chant
Limitless out of the cedars and pines.

Sing on, dearest brother — warble your
Loud human song, with voice of uttermost woe.

O liquid, and free, and tender!
O wild and loose to my soul! O wondrous singer!
You only I hear yet the star holds me, (but will soon depart;)
Yet the lilac, with its mastering odor, holds me.

III

Now while I sat in the day, and look'd forth,
In the close of the day, with its light, and the fields of spring, and the farmer preparing his crops,
In the large unconscious scenery of my land, with its lakes and forests,
In the heavenly aerial beauty,
Under the arching heavens of the afternoon, and the voices of children and women,
The many-moving sea-tides, and ships how they sail'd,
And the summer approaching with richness, and the fields all busy with labor,
And the infinite separate houses, each with its daily usages;
And the streets, how their throbbings throbb'd, and the cities pent — lo!
Falling upon them all, and enveloping me with the rest,
Appear'd the cloud, appear'd the long black cloud;
And I knew Death, its thought, and the sacred knowledge of death.

Then with the knowledge of death as walking one side of me,
And the thought of death close-walking the other side of me,
And, as holding the hands of companions,
I fled forth to the hiding, receiving night,
Down to the shores of the water,
To the solemn shadowy cedars, and the ghostly pines so still.

And the singer so shy, receiv'd us comrades three;
And he sang what seem'd the carol of death, and a verse for him I love.
And my spirit tallied the song.

Come, lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate Death.

Prais'd be the fathomless universe,
For life and joy, and for objects and knowledge curious;
And for love, sweet love — But praise! praise! praise!
For the sure-enwinding arms of cool-enfolding Death.

Dark Mother, always gliding near, with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee — I glorify thee above all;
I bring thee a song that when thou must indeed come, come unfalteringly.

Approach, strong Deliveress!
When it is so — when thou hast taken them, I joyously sing the dead,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death.

From me to thee glad serenades,
Dances for thee I propose, saluting thee — adornments and feastings for thee;
And the sights of the open landscape, and the high-spread sky, are fitting,
And life and the fields, and the huge and thoughtful night.

The night, in silence, under many a star;
The ocean shore, and the husky whispering wave, whose voice I know;
And the soul turneth to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song!
Over the rising and falling waves — over the myriad fields, and the prairies wide;
Over the dense-pack'd cities all, and the teeming wharves and ways,
I float this carol with joy, with joy to thee, O Death!

To the tally of my soul,
Loud and strong kept up the gray-brown bird,
With pure, deliberate notes, spreading, filling the night.

Loud in the pines and cedars dim,
Clear in the freshness moist, and the swamp-perfume;
And I with my comrades there in the night.

While my sight unclosed,
As to long panoramas of visions.

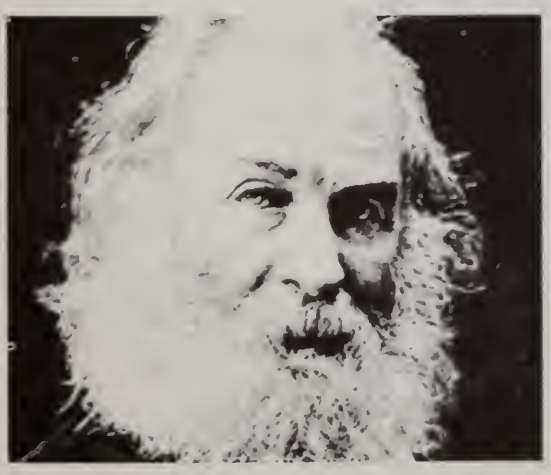
And I saw askant the armies,
I saw, as in noiseless dreams, hundreds of battleflags;
Borne through the smoke of the battle, and pierc'd with missiles, I saw them,
And carried hither and yon through the smoke, and torn and bloody;
And at last for a few shreds left on the staffs, (and all in silence,)
And the staffs all splinter'd and broken.

I saw battle-corpses, myriads of them,
And the white skeletons of young men — I saw them;
I saw the debris and debris of all the slain soldiers of the war;
And we saw they were not as was thought;
They themselves were fully at rest — they suffer'd not;
The living remain'd and suffer'd — the mother suffer'd,
And the wife and the child, and the musing comrade suffer'd,
And the armies that remain'd suffer'd.

Passing the visions, passing the night;
Passing, unloosing the hold of my comrades' hands;
Passing the song of the hermit bird, and the tallying song of my soul,
Passing, I leave thee, lilac with heart-shaped leaves;
I leave thee there in the dooryard, blooming, returning with spring.
I cease from my song for thee;
From my gaze on thee in the west, communing with thee,
O comrade lustrous, with silver face in the night.

Yet each I keep, and all, retrievements out of the night;
For the sweetest, wisest soul of all my days and lands . . .
Lilac and star and bird, twined with the chant of my soul,
There in the fragrant pines, and the cedars dusk and dim.

Walt Whitman



Walt Whitman

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This Week At The Berkshire Music Center:

Saturday, August 13 through 17:
Festival of Contemporary Music (See page 44)

Thursday, August 18 at 8:30 pm:
Boston University Young Artist Program
Chamber Music Concert

Saturday, August 20 at 2:30 pm:
Boston University Young Artist Program
Chamber Music Concert

Sunday, August 21 at 10:00 am:
Berkshire Music Center Chamber Music Concert

Sunday, August 21 at 8:30 pm:
Berkshire Music Center Vocal Music Recital

Monday, August 22 at 8:30 pm:
Berkshire Music Center Chamber Music Concert

Wednesday, August 24 at 8:30 pm:
Boston University Young Artists Orchestra
Henry Charles Smith, conductor
Dello Joio: *Variations, Chaconne and Finale*
Respighi: *Gli Uccelli (The Birds)*
Mussorgsky-Ravel: *Pictures at an Exhibition*

Thursday, August 25 at 8:30 pm:
Berkshire Music Center Vocal Music Recital

Saturday, August 27 at 2:30 pm:
Berkshire Music Center Orchestra
Klaus Tennstedt, conductor
Mozart: *Symphony no. 35 in D "Haffner"*
Bruckner: *Symphony no. 4 in E flat*

Saturday, August 27 at 4:30 pm:
Boston University Young Artists Program
Chamber Music Concert
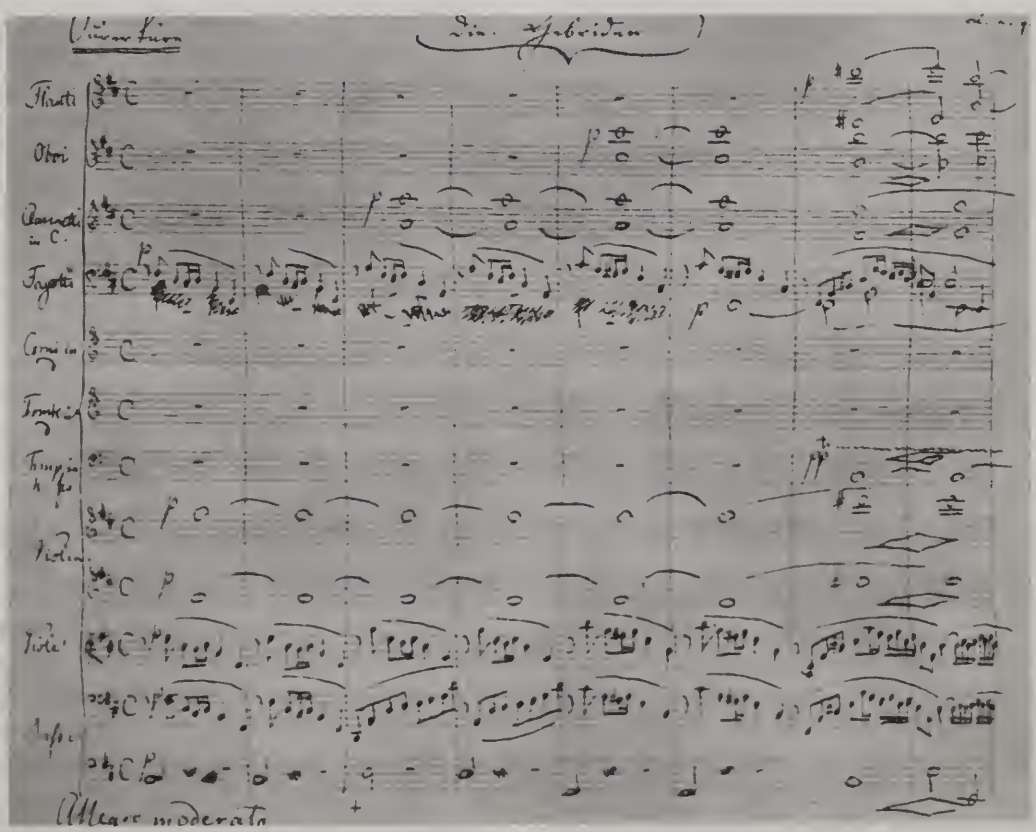
These events are open to the public by making a contribution, $2.00 minimum, to the Berkshire Music Center at the main gate, or by becoming a Friend of Music at Tanglewood.

Notes

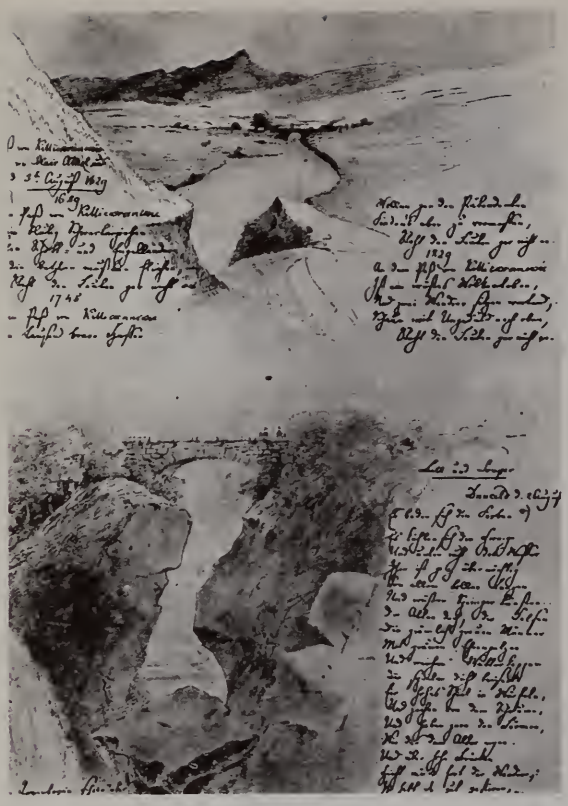
Felix Mendelssohn-Bartholdy
Overture *The Hebrides (Fingal's Cave)*

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of an uncle who had changed his own name from Salomon. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when the composer's father actually took that step in 1822, the children having already been baptized in 1816. The Hebrides *Overture was completed in December 1831, revised twice, and first performed in Berlin on 10 January 1833, Mendelssohn conducting.*

The Hebrides are islands off the west coast of Scotland and, inhabited by a people more Norse than Gaelic, they bear names like Rhum, Iona, Staffa, Islay, Ulva, Eigg, Mull, and Muck. The name of Islay is revered by connoisseurs of Scotch whisky, and it is also there that Harris tweed is made. Fingal's Cave is to be found on the southwest shore of Staffa, a flooded room 227 feet by 42, rising to a height of 66 feet, its walls lined with hexagonal pillars of basalt lava. It became a tourist attraction in the 1770s in the wake of the excitement over a stupendous literary forgery by a certain James Macpherson, who, in the 1760s, had published what he said were translations of Gaelic epics and ballads by the third-century poet, Ossian. Macpherson used some genuine material, though all of it from centuries much later than the third, but he both misunderstood and misrepresented most of what he used and in any event added enormously more stuff of his own. (After his death, the Gaelic "originals" were published—he had left money in his will for that purpose—but they turned out to be translations of Macpherson's English.) What is sure is that Macpherson, whose own literary career had failed, did his work with skill: the combination of ominously misty, doom-laden atmosphere and a style derived



Mendelssohn's autograph manuscript of The Hebrides *Overture. In measure 3, the D in the basses was added by Charles Gounod, who assumed that Mendelssohn had forgotten it.*



From the sketchbook Mendelssohn kept on his journey to Scotland in 1829.

from the rolling and sonorous English of the King James version of the Bible made an immense impact. Dr. Johnson, David Hume, and Voltaire were among the doubters, but most of literary Europe debated whether Ossian was not actually a greater writer than Homer. Readers devoured *Fingal, Temora,* and the *Fragments,* and, as we can learn from Goethe's *Werther,* the reading of Ossian to your girl was a recognized instrument of seduction. No question, Macpherson's work is crucial to the birth of Romantic sensibility.

Mendelssohn, twenty years old and on his first trip to the British Isles, would not for the world have missed Fingal's Cave. He set out on this journey just after his triumphal and epoch-making revival of Bach's *St. Matthew Passion* in Berlin in the spring of 1829, his host in London and companion on the tour being his "one and only friend," Karl Klingemann, poet, amateur of the arts, and secretary to the Hanoverian legation in London. Scotland particularly moved and excited him—"When God Himself turns to landscape painting, it turns out strangely beautiful everything looks so stern and robust, half enveloped in haze or smoke or fog" —and he found there the beginnings of two of his most beautiful compositions, the *Scottish* Symphony, which he would not finish until 1842, and the *Hebrides* Overture whose first theme he sketched then and there, and included in a letter home.

He worked on it hard, long, and often, trying, as he once said, to get it to smell more of seagulls and fish oil than of counterpoint. The form in which we now have it is the third, and even then Mendelssohn seems to have entertained doubts, for, like the *Scottish* and *Italian* symphonies, it is one of the scores he would not release for publication in his lifetime. We can only be puzzled. "Fine-spun yet richly colored," Berlioz called it. The initial "lapping waves" idea, the one that came to him right at Fingal's Cave, suggests myriad transformations. The singing second theme (cellos and bassoons, with help now and again from the clarinets) is one of Mendelssohn's loveliest melodies; moreover, unlike most of his tunes in that vein it doesn't just peter out feebly, but is beautifully diverted into yet another view of the opening figure. All this is drastically and fascinatingly compressed in recapitulation to allow room for a storm, evocative and at the same time as neat as one of the pencil drawings in his travel diary. But the greatest wonder in the overture is the beginning of the development, where, after grand and formal fanfares, voices call across the water, a quietly ominous rustling fills the air, and vast and mysterious distances are suggested. Perhaps, as he sketched these strange and far-ranging key changes, he was remembering the parallel places in some of Mozart's piano concertos (for example K. 503 in C, which Malcolm Frager plays here on 20 August, or K. 595 in B flat), or perhaps he just found them as he relived the emotions of his journey to the Hebrides. Either way, here is a moment when sovereign craft and fantasy work magically in the cause of seagulls, fish oil, of Fingal, the legendary king of Morven, and the Ossianic mists.

—Michael Steinberg

Gunther Schuller
Concerto for Violin and Orchestra

Gunther Schuller was born in New York City on 22 November 1925 and now lives in Newton Centre, Massachusetts. The Eastman School of Music in Rochester, New York, commissioned the Violin Concerto in honor of Zvi Zeitlin's appointment as first incumbent of the newly created Kilbourn professorship at the school. Schuller completed the work at 3:25 a.m. on 1 June 1976. With Zeitlin as soloist and the composer conducting, the premiere took place at the Lucerne Festival in Switzerland on 25 August 1976. Since then, Zeitlin has played the concerto with the Utah Symphony, the Rochester Philharmonic, on an Australian tour, and with the Hallé Orchestra in Manchester, England, Schuller conducting all performances except the Australian ones, which were led by Willem van Otterloo.

The 3:25 a.m. finishing time as noted on the final page of the score tells its own tale. Gunther Schuller, composer, conductor, horn player, teacher, writer, scholar, and general excitement center, prepared to deal with *Wozzeck*, Whiteman, Beethoven, Sousa, *Rake's Progress*, country fiddling, Carter, Ellington, Shostakovich, Dolphy, Monteverdi, is the completest musician we have, engaged with phenomenal energy in so many careers that he counts as our Number One musical conglomerate. He is much in demand as a composer, and sometimes as many as a dozen commissions have been stacked up. So busy were both he and Zvi Zeitlin with their respective careers that the preliminary rehearsal of the Violin Concerto before their actual meeting with the orchestra in Lucerne took the form of Zeitlin's playing the entire violin part to Schuller over long-distance telephone from Santa Barbara, California to West Stockbridge.

Schuller thinks of violin concertos as special works, remembering the many composers—Beethoven, Mendelssohn, Brahms, Elgar, Sibelius, Stravinsky, Berg, Schoenberg among them-who have made one singular, characteristic, and self-revealing statement in that genre. He approached this commission, therefore, with a heightened sense of concern and responsibility. That the violin writing itself is strikingly idiomatic and effective is no surprise, not only because Schuller's compositions are always informed by a lively sense of how instruments speak, but also because the sound of the violin is one with which he grew up, since his father played in the New York Philharmonic for 42 years.

The first of three movements begins with a rather slow, harmonically static introduction, with the violin emerging almost imperceptibly from the orchestra's dense and variegated buzzing and twittering. This rhapsodic *entrada* becomes quieter and quieter, and when it has receded altogether, the main part of the movement, marked *vigoroso*, is launched. The concerto has no formal cadenza, but slower episodes, actually reminiscences of the introduction, have a cadenza-like function and effect.

The second movement begins by presenting four kinds of music, a chorale for wind instruments; a melody for unaccompanied violin (with winds and tamtam joining at the very end); a brief passage for kettledrums, marimba, and vibraphone; and the violin melody again, this time accompanied from the beginning (first by its own double-stops). All that now returns in a quadruple variation, the wind chorale overlaid with nervous string figurations; the violin melody covering a greater range and given a new and delicate accompaniment; the percussion music translated into brass (this is marked "ghostly"); the restatement of the violin melody enriched both in harmony and texture. On the third look at the material, Schuller reverses the order of the first two elements, beginning with the violin melody, the beautiful harp accompaniment being carried over from the previous variation, and the solo being softly "shadowed" by the orchestral violins. Then comes the chorale, now given a sonorous and climactic statement by the full orchestra, after which the music dissolves into a very quiet coda for the solo violin, accompanied mostly by other solo strings and a very few woodwinds.

Like the slow movement, the finale, which follows after the briefest possible



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CAMACHICH KVITZINIA. PHOTOGRAPHED IN ATRARA, SOVIET GEORGIA

pause, is almost schematic in its formal clarity. It is a rondo, whose principal theme appears four times. On each of its reappearances it comes, as Schuller puts it, in a new garb, first in ragtime, then as country fiddling, finally as a waltz. At last there is just the ghost of a waltz, and just when silence seems about to take over, the brilliant and virutosic coda begins.

—M.S.

Piotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Piotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, 25 April (old style) or 7 May (new style) 1840 and died in St. Petersburg on 6 (18) November 1893. He composed the Symphony No. 5 between May and August 1888, himself conducting the premiere in St. Petersburg in November of that year.

For a bit of historical perspective we quote part of the program note William Foster Apthorp wrote for the October 1892 concerts at which Arthur Nikisch introduced the Tchaikovsky Fifth to Boston Symphony audiences. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written, Apthorp was this orchestra's program annotator from 1892 until 1901. He was also music critic for *The Boston Evening Transcript*, and Baker's *Biographical Dictionary of Musicians* notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers."

Introducing the Fifth, he writes that "Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively



Tchaikovsky at the time of the Fifth Symphony—the photo is autographed to Antonin Dvořák.

insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied."

"The E minor symphony ... is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first allegro movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic* Symphony) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work.

The theme of the first allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an *allegro vivace*, full of quasi-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern."

Wearing his *Evening Transcript* hat, Apthorp was not as cautious: "It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall ... In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!"

Tchaikovsky's own feelings about the Fifth blew hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer ... the beginning was difficult; now however, inspiration seems to have come" ... "I have to squeeze it from my dulled brain" ... "It seems to me that I have not blundered, that it has turned out well" ... "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony ... What a difference, how much superior and better it is! Yes, this is very, very sad!" ... "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now after having held a bad opinion of it for some time" ...

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he had begun to be active as a conductor, had finished *Eugene Onegin* and three unsuccessful but not uninteresting operas *(The Maid of Orleans, Mazeppa,* and *The Sorceress),* and composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana,* the *Italian Capriccio,* the *Serenade for Strings,* the *1812* Overture, the Vespers Service, the A minor Trio, the *Manfred* Symphony, and some of his most appealing songs, including *Don Juan's Serenade* and *Amid the noise of the ball.*

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of

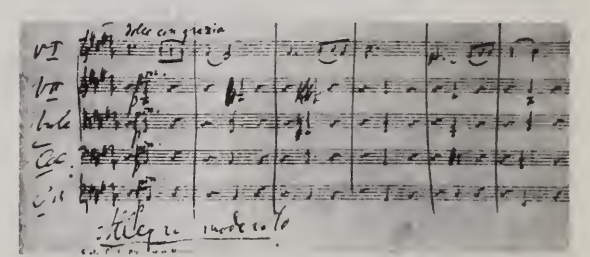
Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

xxx is less likely to be a particular person than what he usually refers to in his diary as Z or as THAT—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed is fruitless. (He also disliked attempts to interpret musical processes in too literal —and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Sheherazade* congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings—that is not an extravagant orchestra, but the brilliance and vividness of its fortissimo is extraordinary. But what delight there is, above all, in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the allegro begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging, pizzicato chords that break the silence after the catastrophe, those faintly buzzing notes for stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of that movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses....

Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it ..."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—M.S.



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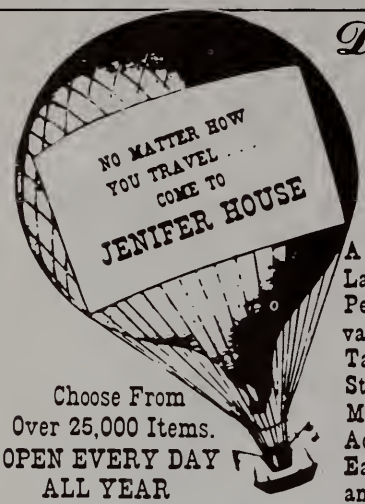
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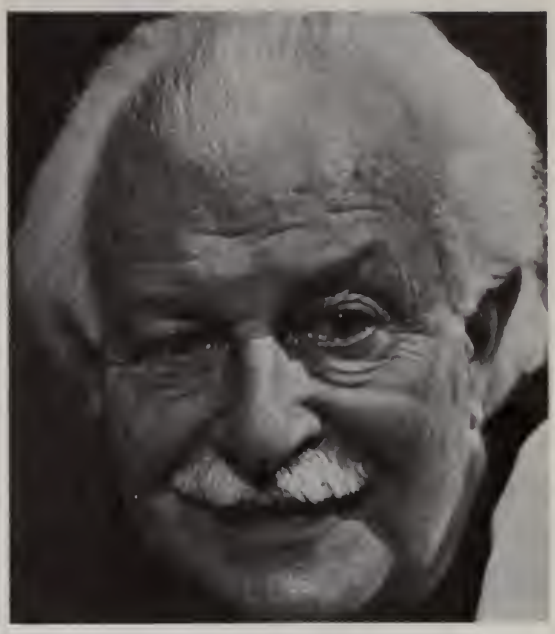
The 1977 Boston Pops season marked the 48th year that a unique partnership —Arthur Fiedler and the Boston Pops— brought music lovers from all over the country and the world to Symphony Hall. At the close of the season, Mr. Fiedler had conducted the Pops for three seasons longer than all of his seventeen predecessors combined.

Fiedler was born in Boston on 17 December 1894. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for twenty-five years. His mother gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade Concert on the Charles River. In 1953 to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Long a national figure, Fiedler has not only distinguished himself as a muscian and conductor, but as a leading citizen as well. On 10 January of this year, he was awarded the Presidential Medal of Freedom at a White House Ceremony.



Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for the past twenty-six summers. In the United States he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

Gunther Schuller

Gunther Schuller, New England Conservatory's president from 1967 until this past June, was born in New York City on 22 November 1925. At age twelve he joined the St. Thomas Choir School as a boy soprano and began composition studies with Dr. T. Tertius Noble as well as flute, and later, French horn lessons. When he was sixteen, he began to play professionally, including the American premiere of Shostakovich's Seventh Symphony with the New York Philharmonic under Toscanini, and a year later he joined the Ballet Theatre Orchestra under Antal Dorati. That year he also became solo French horn player with the Cincinnati Symphony, and the next year he performed his own Horn Concerto with the symphony under Eugene Goosens. From the time he was nineteen until 1959 he played with the Metropolitan Opera Orchestra. Since then he has



been guest conductor with the symphony orchestras of Boston, Cincinnati, Minnesota, Cleveland, Denver, New York, Chicago, Baltimore, Rochester, St. Louis, Los Angeles, Washington, San Francisco, Pittsburgh, Atlanta, Montreal, Vancouver, and in Europe, the BBC Symphony, the Philharmonic Orchestra of London, the French Radio Orchestra, the Symphony Orchestra of the Bavarian Radio, and the Tonhalle Orchestra of Zurich. His compositions include; Symphony for Brass and Percussion, Concerto for Orchestra (commissioned for the seventy-fifth anniversary of the Chicago Symphony), *Spectra* (commissioned by Dimitri Mitropoulos for the New York Philharmonic), Seven Studies on Themes of Paul Klee (commissioned by the Ford Foundation for the Minneapolis Orchestra), and *The Visitation* (written for the Hamburg State Opera). He was acting head of the Composition Department of the Berkshire Music Center from 1963 to 1965 when he became head of the department, succeeding Aaron Copland. Before becoming President of the New England Conservatory, he taught at Yale University, and in 1969 he became Artistic Director of the Berkshire Music Center with Seiji Ozawa. He has written two books which were published by Oxford University Press; *Horn Technique* (1962), and *Early Jazz: Its Roots and Musical Development* (1968). For the latter he received the ASCAP Deems Taylor Award for 1970, and he is currently working on a second volume.

Lois Schaefer

Lois Schaefer joined the Boston Symphony Orchestra in 1965. She studied at the New England Conservatory with Georges Laurent, who was for many years principal flute of the Boston Symphony. She was assistant first flute in the Chicago Symphony and first flute of the New York City Opera and has performed with the Boston Pops, the Chicago, Springfield, and RCA Victor Orchestras. Miss Schaefer is a member of the New England Harp Trio with

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Sherman Walt

Sherman Walt, Principal Bassoon of the Boston Symphony Orchestra, studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos, and at the Curtis Institute, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the Orchestra in 1952, he was Principal Bassoonist of the Chicago Symphony. Mr. Walt currently teaches at Boston University, where he is Professor of Music, and also at the Berkshire Music Center at Tanglewood.

Esther Hinds

Soprano Esther Hinds made her debut with the New York City Opera as the First Lady in *The Magic Flute*. In 1974 she sang Donna Elvira in *Don Giovanni* and Micaela in *Carmen* which she sang at the San Diego and Phoenix Opera Companies. She has also sung with Opera South and the Cincinnati Opera. Her other roles have included Strauss's Ariadne at the Juilliard School, Cio-Cio-San in *Madama Butterfly* with the Houston Opera, the Countess in *Le nozze di Figaro*, and Bess in *Porgy and Bess* with the Detroit and Hartford symphonies. She has sung throughout the United States, Japan, and Korea and has performed at the Aspen Music Festival under Walter Susskind and James Levine, at the Dartmouth Music Festival, and at the University of Northern Colorado, as well as concerts in the New York City Parks with the Municipal Symphony of New York. In 1975, she sang Handel's *Messiah* with the Syracuse Symphony and in July of that year sang at the Spoleto Festival's *Homage to Samuel Barber*. She also sang the role of Cleopatra under Gian-Carlo Menotti at the American Opera Center in the revised *Antony and Cleopatra* by Samuel Barber. Last April she performed and recorded Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa and the Boston Symphony.







Florence Quivar

Mezzo-soprano Florence Quivar is a member of both the Metropolitan and the New York City operas and has sung with many major American orchestras. She has performed in *Alexander Nevsky* with the Philadelphia Orchestra under Rostropovich and with the Los Angeles Philharmonic under Rozhdestvensky, as well as in Verdi's *Requiem* with the Cleveland Orchestra under Lorin Maazel and again with the Los Angeles Philharmonic under Robert Shaw. Shortly after her 1976 New York City Opera debut, Miss Quivar appeared with the Boston Symphony under Colin Davis in Handel's *Messiah*. In February 1977 she performed with both the Metropolitan and New York City operas, and in May, she made her Canadian debut with the Toronto Symphony in Berlioz's *Roméo et Juliette* conducted by Andrew Davis. She also appeared in the Cincinnati May Festival in Mendelssohn's *Elijah* under James Levine. As last year's May Festival she sang the role of Serena in *Porgy and Bess* and has recorded the work for London Records. She has also recorded Rossini's *Stabat Mater* with Thomas Schippers and the Cincinnati Symphony on Vox Records. Last April she performed and recorded with the Boston Symphony in Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* conducted by Seiji Ozawa.

Dominic Cossa

Baritone Dominic Cossa was born in Jessup, Pennsylvania, to opera-loving parents who had emigrated from Perugia, Italy. At the University of Scranton, he studied psychology, and it was after he had done graduate work in that subject that he heard of the Metropolitan Opera Regional Auditions. Although he had never studied voice, knew no complete role and had learned only a few arias, he prepared *Eri tu* from *Un ballo in maschera* and entered the auditions. He finished third and caught the attention of Anthony Marlowe, a judge who had once sung with the Met. Because Marlowe wrote to Cossa praising his voice, he decided to study with him. Three years later, Cossa auditioned for the New York City Opera and was immediately offered a contract for the fall season. He made his European debut as Sharpless in *Madama Butterfly* in the Teatro Nuovo in Milan, and after his return to the United States, he appeared with the Cincinnati Summer Opera, the San Francisco Spring Opera, the Fort Worth Opera, among others. At the same time he learned the repertoire with the Metropolitan Opera Studio, after winning its National Council Auditions. Since his 1970 Metropolitan Opera debut he has appeared with that company as Figaro in the *Barber of Seville*,



Marcello in *La Boheme*, Mercutio in *Roméo et Juliette*, and Valentin in *Faust*. He has also performed with the New York City Opera and the Metropolitan Opera in Europe, the Strasbourg Opera du Rhin, the Dallas Symphony, the Opera Company of Philadelphia, the Chicago Symphony, the New Orleans and Vancouver operas, and the Greater Miami Opera Association. By special invitation, he sang Figaro in the special Olympic Games production of the *Barber of Seville* in Montreal. Last April he performed and recorded Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with the Boston Symphony Orchestra conducted by Seiji Ozawa.

Zvi Zeitlin

Violinist Zvi Zeitlin, a Berkshire Music Center alumnus, was born in Russia and grew up in Israel. At age eleven he received a full scholarship to the Juilliard School of Music where he studied with Sasha Jacobsen and Ivan Galamian. In addition to the traditional masterpieces, Zeitlin's repertoire includes twentieth-century pieces by Berg, Bloch, Ben-Haim, Starer, Stravinsky, and Schoenberg. For his rendition of the Schoenberg Concerto at the Vienna Festival, he earned the title "twelve-tone Paganini." He has performed with



the New York Philharmonic, the Chicago and San Francisco symphonies, the BBC Symphony Orchestra, the Halle Orchestra, and more recently, the Utah Symphony, the Los Angeles Philharmonic, the National Symphony, and in Europe, the Concertgebouw Orchestra, the Vienna Philharmonic, the Brussels Philharmonic, and the Vienna Tonkünstler Orchestra. In August 1976 he performed the world premiere of the Schuller Violin Concerto at the Lucerne Festival and gave its American premiere in November with the Utah Symphony. Mr. Zeitlin is currently Professor of Violin at the Eastman School of Music, where he was appointed the first Kilbourn Professor, the first distinguished chair to be founded by the conservatory.

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Tanglewood Festival Chorus



The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concert directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler, and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in the Boston Symphony's *Damnation of Faust*, conducted by Seiji Ozawa, was nominated for a Grammy as the best choral recording of the year. Their most recent appearance with the BSO was four weeks ago in Haydn's *Theresa* Mass, Seiji Ozawa conducting.

Sopranos
Margaret Aquino
Cynthia Armstrong
Deborah London Berg
Marie-Christine Casey
Susan Chapman
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Rebecca Flewelling
Yvonne Frazier
Marilyn L. Haskel
Alice Honner
Beth Howard
Frances Kadinoff
Carole Stevenson Kane
Vivian LaMorder
Barbara Levy
Joyce Lucia
Virginia Lambert Mason
Betsy Moyer
H. Diane Norris
Joan Pernice
Nancy Peterson
Gail Ransom
Rhonda Rivers
Judith L. Rubenstein
Barbara A. Scales
Bette L. Snitzer
Ann K. Staniewicz
Jane Stein
Janet Wade
Pamela Wolfe

Altos
Mary Bennett
Skye Burchesky
Anne Butler
Bette Carey
Doris Halvorson Coe
Elizabeth H. Colt
Mary Crowe
Mary Curtin
Catherine Diamond
Ann Ellsworth
June Fine
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Karol Hommen
Leah Jansizian
Alison D. Kohler
Dorothy Love
Sharron J. Lovins
Nina Saltus
Frances Schopick
Janet Shapiro
Amy Wing Sheridan
Lynne Stanton
Nancy Stevenson
Laurie Stewart
Florence A. St. George
Lisa Tatlock
Kathi Tighe
Susan Watson
Maria E. Weber
Mary J. Westbrook

Tenors
Antone Aquino
Kent E. Berwick
Paul Blanchard
Sewell E. Bowers, Jr.
Richard Breed
Albert R. Demers
Paul Foster
Robert Greer
Dean A. Hanson
Wayne Henderson
James P. Hepp
Jeffrey Hoffstein
Richard P. Howell
Peter Krasinski
Gregg Lange
Henry L. Lussier, Jr.
Jack MacInnis
Al Newcomb
Ray Parks
Peter D. Sanborn
Robert W. Schlundt
William Severson
John Smith
Douglas Thompson

Basses
Peter Anderson
Mitchell Brauner
Neil Clark
John W. Ehrlich
Bill Good
John Henry
Carl D. Howe
Daniel J. Kostreva
Paul Kowal
Henry Magno, Jr.
Martin Mason
Jim Melzer
Frank G. Mihovan
John P. Murdock
Jules Rosenberg
Peter Rothstein
Andrew Roudenko
Vladimir Roudenko
Robert Schaffel
Frank Sherman
Richard M. Sobel
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Prison

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Absence

Au Cimetière

L'Île inconnue

Zaide

La mort d'Ophélie

(Ballade d'après Shakespeare)

SUSAN DAVENNY WYNER, soprano

YEHUDI WYNER, piano

Friday, 19 August at 9

SEIJI OZAWA conducting:

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KENNETH RIEGEL, tenor

Saturday, 20 August at 8:30

ANDREW DAVIS conducting:

MOZART

Piano Concerto No. 25 in C, K. 503

MALCOLM FRAGER, piano

HOLST

The Planets

THE TANGLEWOOD CHOIR, JOHN OLIVER, conductor

Sunday, 21 August at 2:30

ANDREW DAVIS conducting:

BERLIOZ

Overture *Le Corsaire*

BRITTEN

Serenade for Tenor, Horn and Strings, Op. 31

KENNETH RIEGEL, tenor

CHARLES KAVALOVSKI, horn

BRAHMS

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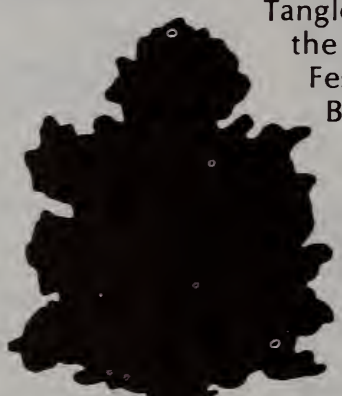
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ADMISSION is by membership in the Friends of Music at Tanglewood or a $2.00 contribution at the main gate. (Regular Berkshire Festival tickets are required for the Boston Symphony concerts on Aug. 13 & 14).

A complete program schedule is available at the main gate.



Tanglewood

Tanglewood Talks & Walks

Tanglewood Talks & Walks are a fascinating series of five Thursday lecture-luncheons at noon in the Tanglewood Tent, followed by a special guided tour of Tanglewood. Guest speakers include the musicians, conductors, and staff of the Boston Symphony Orchestra and Berkshire Music Center. Bring a lunch—we'll provide the refreshments. Please call the Tanglewood Friends Office at (413) 637-1600 for reservations. $2 contribution to the public, free to Friends of Tanglewood.

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The key to the great success of the program has been two-fold: a low key exposure to the arts as a part of a typical day's experiences, and the magnificent physical and aesthetic attributes of Tanglewood and the Berkshires.

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The Berkshire Music Center

"One more thing should come from this scheme, namely, a good honest school of musicians." —Henry Lee Higginson, on founding the Boston Symphony Orchestra.

The late Serge Koussevitzky fervently shared Henry Lee Higginson's vision of a "good honest school for musicians" —an academy where young musicians could extend their artistic training and broaden their experience under the guidance of eminent professionals. More than any other person, it was Koussevitzky who made the vision a reality; he was Director of the Berkshire Music Center from its founding in 1940 until his death in 1951, and his vigorous leadership has remained an inspiring example in the years since.

Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friends' Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.



LOST & FOUND.

Lose yourself in Berlioz' *Beatrice and Benedict*, in Stravinsky's *Concerto for Violin in D*, lost in Tippett's *A Child of Our Time* Oratorio. Let your mind empty and let it be refreshed by music. Lose yourself to the Boston Symphony Orchestra; to Seiji Ozawa, Colin Davis, Itzhak Perlman and André Watts.

Who knows? By losing yourself for a few hours, you might find yourself forever.

October 26/27, 1977
SEIJI OZAWA, Conductor
Berlioz: *Beatrice and Benedict* (complete)
Sheila Armstrong, Frederica von Stade, Gwendolyn Killebrew, Stuart Burrows, David Arnold, Douglas Lawrence, Rohan McCullough, William Roerick, Tanglewood Festival Chorus, John Oliver, Conductor.

January 18/19, 1978
COLIN DAVIS, Conductor
Mozart: Symphony No. 36 'Linz'
Tippett: *A Child of Our Time* (Oratorio)
Teresa Zylis-Gara, Lili Chookasian, Alexander Stevenson, Norman Bailey, Tanglewood Festival Chorus, John Oliver, Conductor

February 8/9, 1978
SEIJI OZAWA, Conductor
Bach: Concerto for Violin in a
Stravinsky: Concerto for Violin in D
Itzhak Perlman
Brahms: Symphony No. 3 in F

April 19/20, 1978
SEIJI OZAWA, Conductor
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Isaac Witkin, *sculptor*

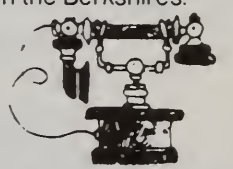
Selections from Isaac Witkin's Spill Series, *sculpture created with the molten overflow of industrial steel, may be seen at the Glass House, Tanglewood's exhibition room, located at the Main Gate.*

Isaac Witkin was born in Johannesburg, South Africa, in 1936 and moved to England in 1956. From 1957 to 1960 he studied with the English sculptor Anthony Caro at St. Martin's School of Art in London. He has since been assistant to Henry Moore and has taught at St. Martin's School of Art, Maidstone College of Art in Kent, Ravensbourn School of Art, and Parsons School of Design in New York City. He has presented his works in one-man and group exhibitions in Europe, Australia, and America, and is now represented by the Marlborough Gallery in New York. Currently he is on leave of absence from his position of artist-in-residence at Bennington College in Vermont to organize a state-sponsored sculptors' workshop in Binghamton, New York.

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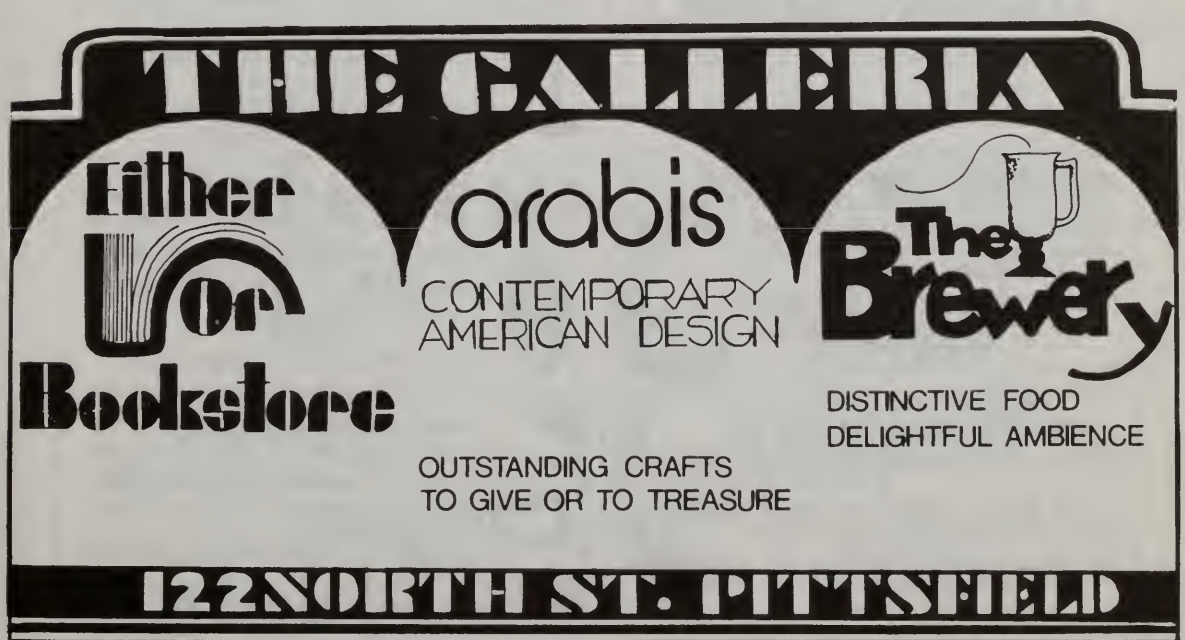
Free Berkshire Music Center Concerts:
There are over 40 concerts each summer performed by the members of the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music. These outstanding mid-week concerts include chamber music recitals, full orchestra concerts, vocal and choral programs, and the annual Festival of Contemporary Music, Tanglewood's "festival within a festival." Friends Concert Memberships for individuals and families are available for **$25.00**.

Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of **$75** and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

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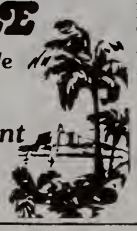
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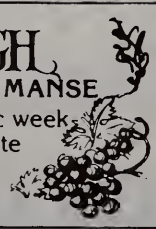


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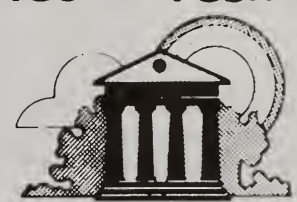
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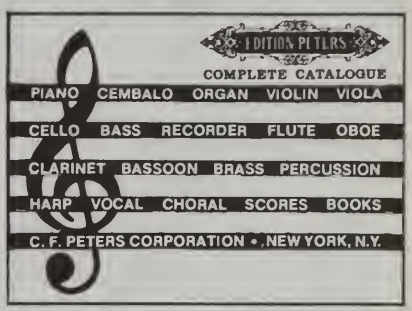
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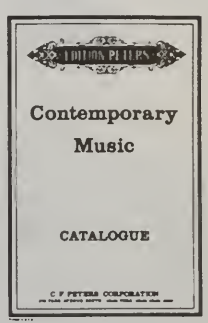


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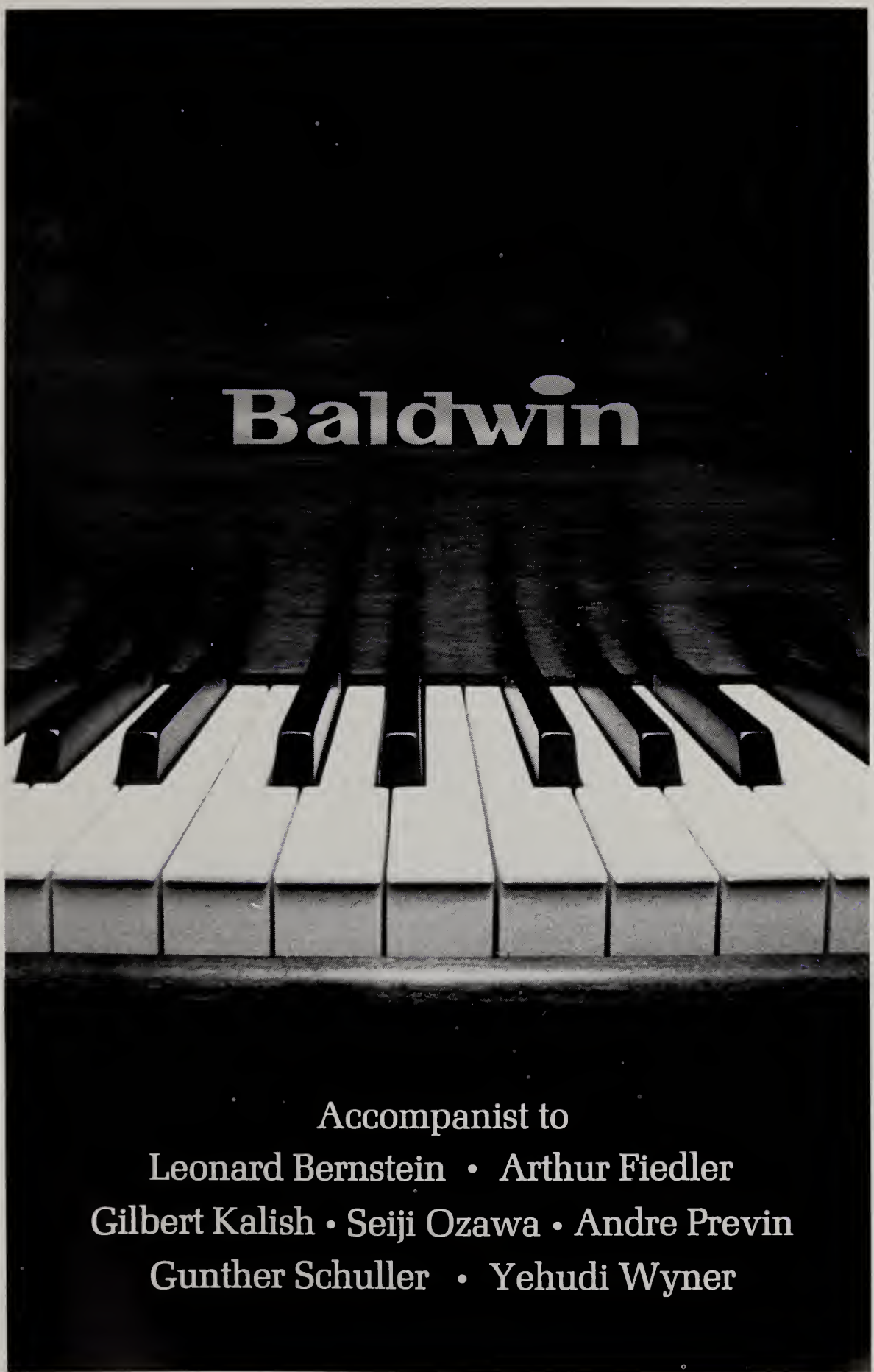
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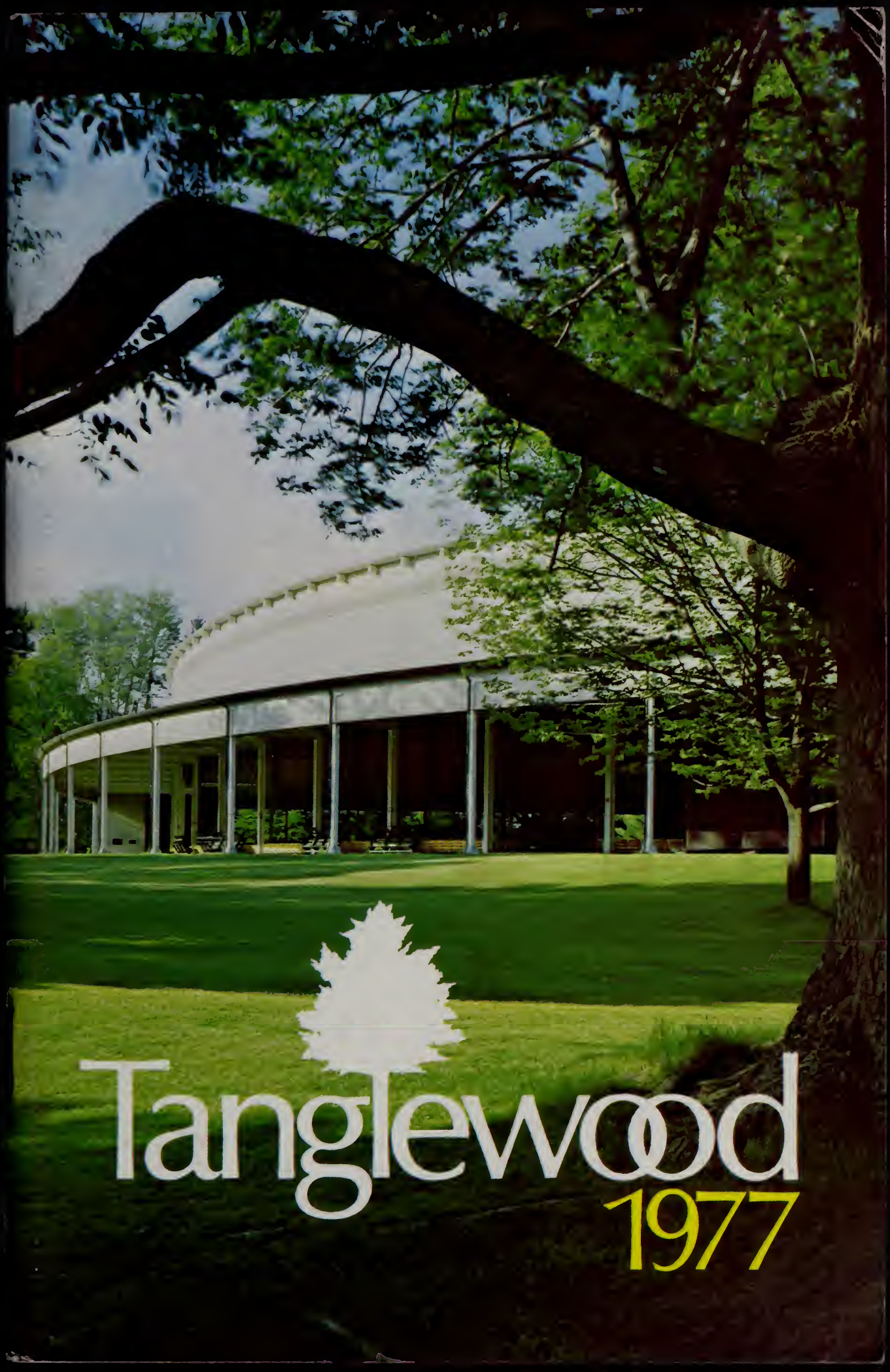
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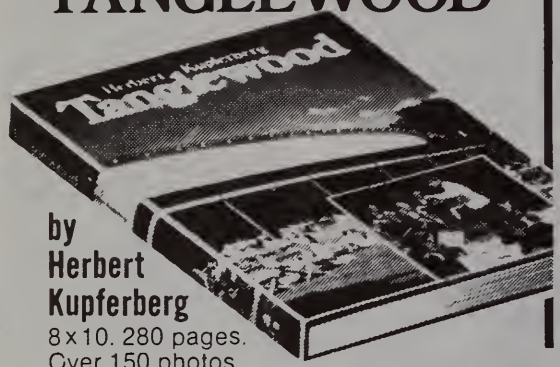
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In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries,* a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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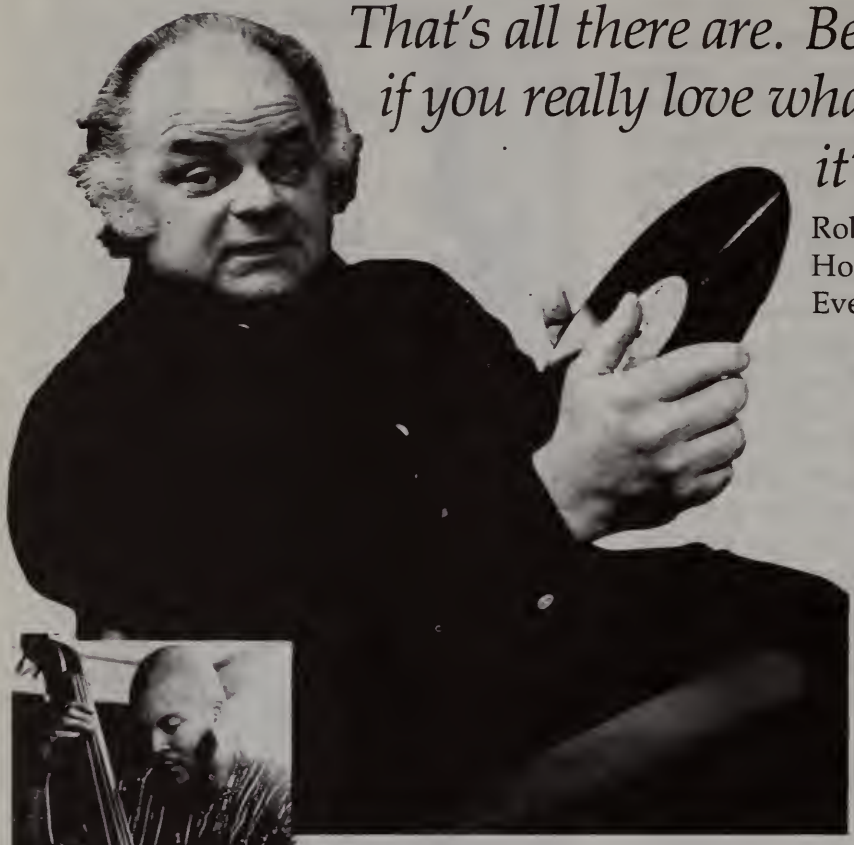
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark*, and de Falla's *Three-cornered Hat*, and, on the New World Records label, Griffes's *Songs of Fiona McLeod.* Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste*, Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Sessions' *When Lilacs Last in the Door-yard Bloom'd* on New World Records.

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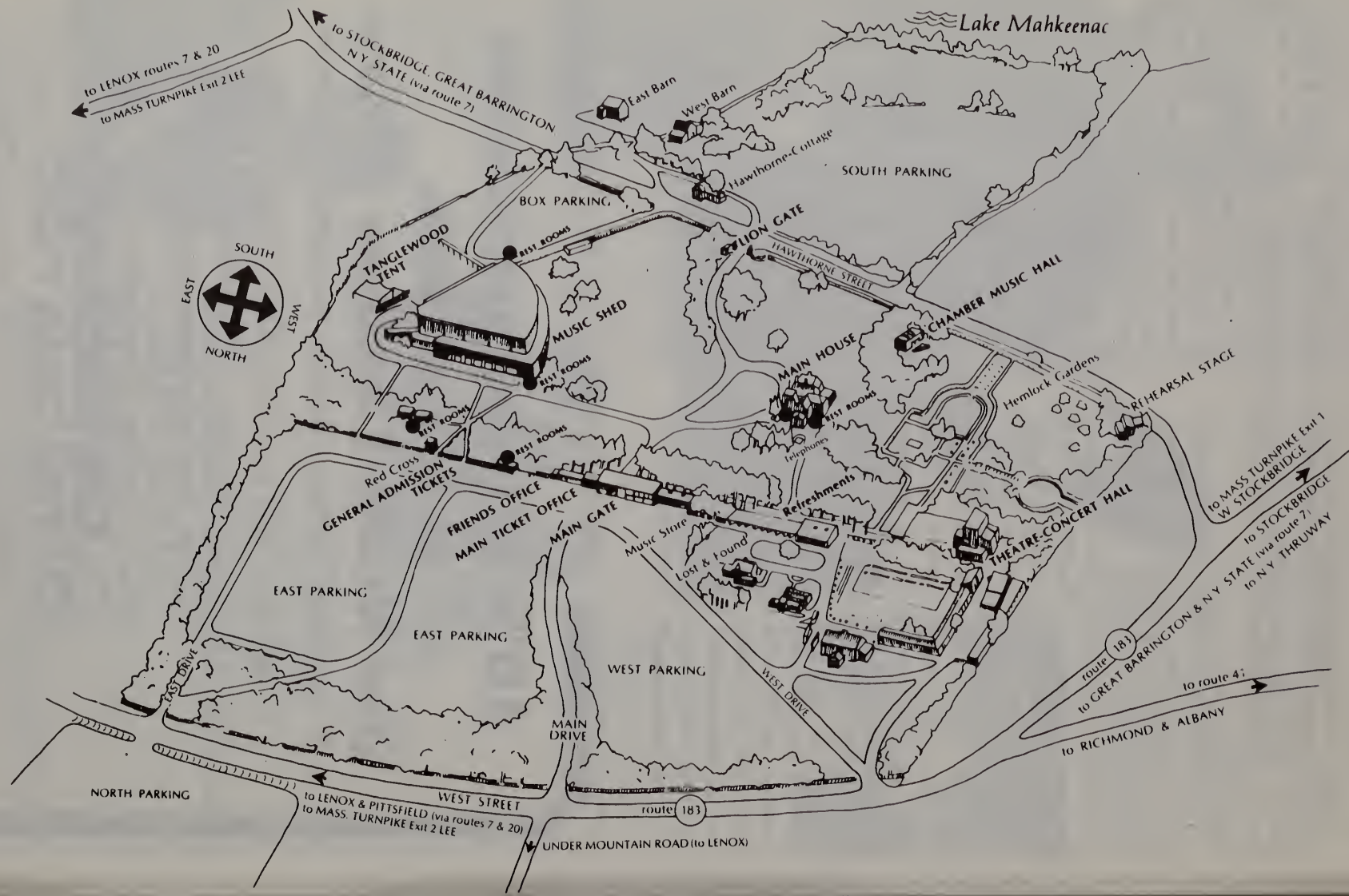
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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

NO SMOKING, DRINKING, OR EATING IN THE TANGLEWOOD SHED, PLEASE.

Your cooperation is very much appreciated.

For 105 years we've been serious about people who make music.

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strings
Walter Eisenberg, *violin*
Madeline Foley, *chamber music*
*Gerald Gelbloom, *violin*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
*Robert Karol, *viola*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
Kenneth Sarch, *violin*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Edith Steams
Fredrik Wanger

organ
George Faxon
Jack Fisher
Max Miller

harpsichord
Joseph Payne

voice
Eunice Alberts, *contralto*
Germaine Arosa, *diction*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Barbara Stevenson, *soprano*
Wilma Thompson, *mezzo*

music history and literature
Karol Berger
Murray Lefkowitz
Joel Sheveloff

theory and composition
David Carney
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John Goodman
Alan MacMillan
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music education
Lee Chrisman
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Mary Ann Norton

musical organizations
Adelaide Bishop, *opera*
Warren Wilson, *opera*
Joseph Huszti, *chorus*
*Joseph Silverstein, *orchestra*
*Roger Voisin, *wind ensemble*

boston symphony orchestra woodwind quintet in residence
*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavaloski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
*Rolf Smedvig, *trumpet*
*David Ohanian, *French horn*
*Norman Bolter, *trombone*
Samuel Pilafian, *tuba*

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Tanglewood 1977

Weekend Prelude

Susan Davenny Wyner, soprano
Yehudi Wyner, pianist

Friday, 19 August at 7

FAURÉ
- L'hiver a cessé
- Après un rêve
- En sourdine
- Prison
- Fleur jetée

BERLIOZ from *Nuits d'été*
- Villanelle
- Le spectre de la rose
- Absence
- Au cimetière
- L'île inconnue

Zaïde
La mort d'Ophélie

Yehudi Wyner plays the Baldwin piano.

L'hiver a cessé

L'hiver a cessé, la lumière est tiède
Et danse, du sol au firmament clair,
Il faut que le coeur le plus triste cède
A l'immense joie éparsé dans l'air.
J'ai depuis un an le printemps dans l'âme,
Et le vert retour du doux floréal,
Ainsi qu'une flamme entoure un flamme,
Met de l'idéal sur mon idéal.
Le ciel bleu prolonge, exhausse et couronne
L'immuable azur où rit mon amour,

La saison est belle et ma part est bonne,
Et tous mes espoirs ont enfin leur tour.
Que vienne l'été! Que viennent encore
L'automne et l'hiver! Et chaque saison
Me sera charmante, ô toi, que décore
Cette fantaisie et cette raison!

—*Paul Verlaine*

Winter is over

Winter is over, the light is soft
And dances from the earth to the clear sky;
The saddest heart must now give way
To the great joy scattered in the air.
For a whole year I have had spring in my soul,
And the green return of sweet blossom time,
Like a flame surrounding a flame,
Adds ideals to my ideal.
The blue sky extends, heightens and crowns
The unchangeable azure, where my love rejoices.
The season is lovely and my share is good,
And all my hopes at last have their day.
Let Summer come! Let also come
Autumn and Winter! And every season
For me will be lovely, oh you, whom
This fantasy and this thought adorn!

Après un rêve

Dans un sommeil que charmait ton image
Je rêvais le bonheur, ardent mirage;
Tes yeux étaient plus doux, ta voix pure et sonore.
Tu rayonnais comme un ciel éclairé par l'aurore;
Tu m'appelais, et je quittais le terre
Pour m'enfuir avec toi vers la lumière;
Les cieux pour nous entr'ouvraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues ...
Hélas! Hélas, triste réveil des songes!
Je t'appelle, ô nuit, rends-moi tes mensonges;

Reviens, reviens radieuse,
Reviens, ô nuit mystérieuse!

—*Romain Bussine*

After a dream

In a slumber charmed by your image
I dreamed of happiness, ardent mirage;
Your eyes were more tender, your voice pure and clear.
You were radiant like a sky brightened by sunrise;
You were calling me, and I left the earth
To flee with you towards the light;
The skies opened their clouds for us,

Splendors unknown, glimpses of divine light ...
Alas! Alas, sad awakening from dreams!
I call to you, oh night, give me back your illusions;
Return, return with your radiance,
Return, oh mysterious night!

En sourdine

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond,
Melons nos âmes, nos coeurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.
Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton coeur endormi
Chasse à jamais tout dessein,
Laissons-nous persuader
Au souffle berceur et doux
Qui vient à tes pieds rider
Les ondes des gazons roux.
Et quand, solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,
Le rossignol chantera.

—*Paul Verlaine*

Muted

Serene in the twilight
Created by the high branches,
Let our love be imbued
With this profound silence.
Let us blend our souls, our hearts,
And our enraptured senses,
Amidst the faint languor
Of the pines and arbutus.
Half-close your eyes,
Cross your arms on your breast,
And from your weary heart
Drive away forever all plans.
Let us surrender
To the soft and rocking breath
Which comes to your feet and ripples
The waves of the russet lawn.
And when, solemnly, the night
Shall descend from the black oaks,
The voice of our despair,
The nightingale, shall sing.

Prison

Le ciel est, par-dessus le toit, si bleu,
si calme ...
Un arbre, par-dessus le toit, berce sa palme ...
La cloche, dans le ciel qu'on voit,
doucement tinte,
Un oiseau, sur l'arbre qu'on voit, chante
sa plainte ...
Mon Dieu, mon Dieu! La vie est là simple
et tranquille!
Cette paisible rumeur là vient de la ville ...
Qu'as-tu fait, ô toi que voilà, pleurant
sans cesse,
Dis! qu'as-tu fait, toi que voilà, de
ta jeunesse?

—*Paul Verlaine*

Prison

The sky above the roof is so blue, so calm ...

A tree above the roof rocks its branches ...
The bell, in the sky that one sees, softly tolls,

A bird, on the tree that one sees, plaintively
sings ...
My Lord, my Lord! Life is there, simple
and quiet!
That peaceful sound comes from the town ...
What have you done, oh you, who now
weeps endlessly,
Say—what have you done with your youth?

Fleur jetée

Emporte ma folie
Au gré du vent,
Fleur en chantant cueillie
Et jetée en rêvant,
Emporte ma folie
Au gré du vent,
Comme la fleur fauchée
Périt l'amour.
La main qui t'a touchée
Fuit ma main sans retour,
Que le vent qui te sèche,
O pauvre fleur,
Tout à l'heure si fraiche,
Et demain sans couleur,
Que le vent qui te sèche,
O pauvre fleur,
Que le vent qui te sèche,
Sèche mon coeur.

—*Armand Silvestre*

A flower thrown away

Carry away my passion
At the will of the wind,
Flower, gathered with a song
And thrown away in a dream.
Carry away my passion
At the will of the wind,
Like a cut flower
Love perishes
The hand that has touched you
Shuns my hand forever;
Let the wind that withers you
Oh, poor flower,
A while ago so fresh,
And tomorrow colorless,
Let the wind that withers you,
Oh, poor flower
Let the wind that withers you,
Wither my heart.

Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.

Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh! viens donc sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis moi de ta voix si douce,
Toujours!

Villanella

When the new season comes,
when the cold has vanished,
we shall go together, my fair one,
to gather the lilies of the valley in the
woods.
Our feet scattering the pearls of dew
that are seen trembling at morn,
we shall go to hear the blackbirds
warbling.

The spring has come, my fair one,
it is the month blessed by lovers;
and the bird preening its wing,
sings a refrain on the edge of the nest.
Oh! Come then to this mossy bank
to talk of the delights of our love,
and say to me in your sweet voice,
for ever!

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim, au miroir des sources,

Admirant son grand bois penché;
Puis chez nous, tout heureux,
tout aises,
En paniers enlaçant nos doigts,
Revenons rapportant des fraises
Des bois!

Far, very far, straying from our paths,
let us put to flight the hidden rabbit,
and the deer, in the mirror of the
springs,
admiring its great bending antlers;
then towards home, quite happy,
quite contented,
with interlaced fingers for baskets,
let us return bringing strawberries
from the woods.

Le spectre de la rose

Soulève ta paupière close
Qu'effleure un songe virginal;
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et parmi la fête étoilée
Tu me promenas tout le soir.

Oh toi, qui de ma mort fut cause,
Sans que tu puisse le chasser,
Toutes les nuits mon spectre rose
A ton chevet viendra danser.
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis;
Ce léger parfum est mon âme,
Et j'arrive du Paradis.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau
Plus d'un aurait donné sa vie,
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose
Un poète avec un baiser ecrivit:
Ci-gît une rose que tous les rois
vont jalouser.

The Spectre of the Rose

Open your sleeping eyes
Lightly brushed by purest dreams;
I am the spectre of a rose
You wore at the ball last night.
You took me still glistening
With the watering-pot's silver tears
And about the star-touched gathering
Carried me the evening through.

Oh, you, who caused my death.
Powerless to banish it,
Every night my rose-like spectre
Will come to dance by your bed.
But do not be afraid—I demand
Neither mass nor De Profundis.
This delicate perfume is my soul
And I come from paradise.

My destiny was to be envied
And to have so beautiful a fate
Many would have given up life itself.
For my grave is on your breast
And on the alabaster where I lie at rest
With a kiss a poet has written:
Here lies a rose that every king
will envy.

Absence

Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!
Entre nos coeurs, quelle distance!
Tant d'espace entre nos baisers!
O sort aimer, ô dure absence!
O grands désirs inapaisés!
Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!
D'ici là-bas que de campagnes,

Absence

Come back, come back, my beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your rosy smile!
What distance between our hearts!
What space between our kisses!
Oh bitter fate, oh cruel absence!
Oh great unappeased desires!
Come back, come back, my beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your rosy smile!
From here to where you are, how wide
the country;

Que de villes et de hameaux,
Que de vallons et de montagnes,
A lasser le pied des chevaux!
Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!

How many cities and hamlets,
How many valleys and mountains,
To tire the hoofs of the horses!
Come back, come back, my beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your rosy smile.

Au cimetière

Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if, une pâle colombe,
Triste et seule, au soleil couchant,
Chante son chant:

Un air maladivement tendre,
A la fois charmant et fatal,
Qui vous fait mal,
Et qu'on voudrait toujours entendre,
Un air, comme en soupire aux cieux
L'ange amoureux.

On dirait que l'âme éveillée
Pleure sous terre à l'unison
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir:
Une ombre, une forme angélique
Passe dans un rayon tremblant,
En voile blanc.

Les belles de nuit, demi-closes,
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
"Tu reviendras!"

Oh! Jamais plus, près de la tombe,
Je n'irai quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plaintif!

In the Cemetery

Do you know the white tomb
Where the shadow of a yew tree
Hovers with a plaintive sigh?
On that yew a pale dove
At sundown, sad and solitary,
Sings its song:

A sadly-tender refrain
At once both delightful and deadly,
That, though sorrow-filled,
You would listen to forever—
A song such as the amorous angel might sing
In the heavens.

One might say the awakened soul
Is weeping beneath the earth
In unison with the song,
And in a gentle murmur
Is complaining of the misery
Of being forgotten.

On the music's wings
One feels a memory
Slowly return—
A shadow, an angelic form,
Passes in a tremulous light
Shrouded in a white veil.

Flowers of the night, half-open
Give forth their scent mild and sweet
About you,
And the phantom with its languid motion
Whispers as it opens its arms to you:
"You will return!"

Oh, never again will I go near
That tomb, when the sombre cloak
Of night descends,
To listen to the pale dove
From the heights of the yew tree
Sing its plaintive song!

L'Ile inconnue

Dites, la jeune belle!
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler!

The Unknown Isle

Tell me, pretty young maid,
Where would you like to go?
The sail unfurls like a wing,
The breeze is about to blow.

L'aviron est d'ivoire,
Le pavillon de moire,
La gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle, ...

Est-ce dans la Baltique,
Dans la mer Pacifique,
Dans l'île de Java?
Ou bien est-ce Norvège,
Cueiller la fleur de neige,
Ou la fleur d'Angsoka?

Dites, dites, la jeune belle,
Dites, où voulez-vous aller?

Menez-moi, dit la belle,
A la rive fidèle
Où l'on aime toujours,
Cette rive, ma chère,
On ne la connait guère
Au pays des amours.

Où voulez-vous aller?
La brise va souffler.

—*Théophile Gautier*

The oar is of ivory,
The flag of watered silk,
The rudder of fine gold;
For ballast I have an orange,
For sail, an angel's wing,
For ship's boy, a seraph.

Tell me, pretty young maid, ...

Would it be to the Baltic,
Or to the Pacific,
Or to the isle of Java?
Or else would it be to Norway,
To pluck the snow flower?
Or the flower of Angsoka?

Tell me, tell me, pretty young maid,
Tell me where you'd like to go?

Take me, said the pretty young maid,
To the faithful shore,
Where love endures for ever.
That shore, my dear,
Is barely known
In the realm of love.

Where would you like to go?
The breeze is about to blow.

Zaïde

"Ma ville, ma belle ville,
C'est Grenade au frais jardin,
C'est le palais d'Aladin,
Qui vaut Courdoue et Séville.

Tous ses balcons sont ouverts,
Tous ses bassins diaphanes,
Toute la cour des sultanes
S'y tient sous les myrthes verts."

Ainsi près de Zoraïde,
A sa voix donnant l'essor,
Chantait la jeune Zaïde,
Le pied dans ses mules d'or.

"Ma ville, ma belle ville,
C'est Grenade au frais jardin,
C'est le palais d'Aladin,
Qui vaut Cordoue et Séville."

La reine lui dit:
"Ma fille, d'où viens tu donc?"
"Je n'en sais rien."
"N'as tu donc pas de famille?"
"Votre amour est tout mon bien;
O ma reine, j'ai pour père
Ce soleil plein de douceur;
La sierra, c'est ma mère,
Et les étoiles mes sœurs.

Zaïde

"My city, my beautiful city—it is Grenada of the fresh gardens, it is Aladdin's palace that surpasses even Cordova and Seville. All the balconies are open, all the pools crystal clear. And the court of the Sultana is held under the green myrtle trees."

Thus, sitting near Zoraïde, sang the young Zaïde, her feet in her golden slippers.

"My city, my beautiful city—it is Grenada of the fresh gardens, it is Aladdin's palace that surpasses even Cordova and Seville."

The queen spoke to her,
"My child, where did you come from?"
"I do not know."
"Have you no family?"
"Your love is all I have. Oh, my queen, I have for a father the sun full of warmth; the mountain is my mother, and the stars are my sisters."

"Ma ville, ma belle ville,
C'est Grenade au frais jardin,
C'est le palais d'Aladin,
Qui vaut Cordoue et Séville."

Cependant sur la colline
Zaïde à la nuit pleurait:
"Hélas! je suis orpheline;
De moi qui se chargerait?"
Un cavalier vit la belle,
La prit sur sa selle d'or;
Grenade, hélas! est loin d'elle,
Mais Zaïde y rêve encore.

Sa ville, sa belle ville,
C'est Grenade au frais jardin,
C'est le palais d'Aladin,
Qui vaut Cordoue et Séville.

—Roger de Beauvoir

"My city, my beautiful city—it is Grenada of the fresh gardens, it is Aladdin's palace that surpasses even Cordova and Seville."

But later, above on a hill, Zaïde cried to the night, "Hélas, I am an orphan: who will take care of me?" A cavalier saw her beauty and took her on his golden saddle; Grenada, alas, was far behind her, but Zaïde dreams of it still.

Her city, her beautiful city—it is Grenada of the fresh gardens, it is Aladdin's palace that surpasses even Cordova and Seville.

La mort d'Ophélie

Auprès d'un torrent Ophélie
Cueillait, tout en suivant le bord,
Dans sa douce et tendre folie,
Des pervenches, des boutons d'or,
Des iris aux couleurs d'opale,
Et de ces fleurs d'un rose pâle
Qu'on appelle des doigts de mort.

Puis, élevant sur ses mains blanches,
Les riants trésors du matin,
Elle les suspendait aux branches,
Aux branches d'un saule voisin.
Mais trop faible le rameau plie,
Se brise, et la pauvre Ophélie
Tombe, sa guirland à la main.

Quelques instants sa robe enflée
La tint encor sur le courant,
Et, comme une voile gonflée,
Elle flottait toujours chantant,
Chantant quelque vieille ballade,
Chantant ainsi qu'une naïade,
Née au milieu de ce torrent.

Mais cette étrange mélodie
Passa, rapide comme un son.
Par les flots la robe alourdie
Bientôt dans l'abîme profond
Entraîna la pauvre insensée,
Laissant à peine commencée
Sa mélodieuse chanson.

—Ernest Legouvé (after Shakespeare)

The Death of Ophelia

Along the banks of a stream Ophelia wandered in her sweet and tender madness, cutting periwinkles, buttercups, iris the color of opals, and the pale rose flowers called dead men's fingers.

Then lifting in her white hands all the cheerful treasures of the morning, she hung them on the branches of a nearby willow. But, too frail, the branch bent and broke, and poor Ophelia fell, her garland in her hand.

For several instants her dress spread out and floated her on the current. Like a swelling sail she was carried along while singing some old ballad—singing like a naiad born in the middle of the stream.

But that strange melody passed rapidly like a sound. Weighed down by the waves, her dress grew heavy and dragged the poor girl under into the vast depths—hardly had she begun her melodious song.



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BERLIOZ Requiem — *Grande messe des morts,* Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

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Notes

Hector Berlioz
Requiem, Opus 5

Louis-Hector Berlioz was born at La Côte-Saint-André in the Department of Isère on 11 December 1803 and died in Paris on 8 March 1869. He completed his Requiem on 29 June 1837, and François-Antoine Habeneck conducted the first performance in the church of St. Louis-des-Invalides, Paris, on 5 December that year. Gilbert-Louis Duprez was the tenor soloist. The first American performance was given under the direction of Leopold Damrosch in New York on 4 May 1881.

Charles X of France, younger brother of Louis XVI, who had been guillotined in 1793, and of Louis XVIII, who had been titular monarch in 1795 and who had been installed as puppet king by the Allies both times they had sent Napoleon into exile, was the sort of man capable in the 1820s of a belief in Divine Right. Constitutional monarchy held no charms for him. He would rather hew wood, he insisted, than reign under the conditions with which his colleague in England had to put up. Three days of violent uprising in July 1830 put an end to his six-year reign. Under King Louis-Philippe, an annual commemorative service honored those who had lost their lives in the Revolution of 1830, and it was for one of those services that Comte Adrien de Gasparin, Minister of the Interior, commissioned a Requiem from the 33-year old Berlioz. "The text of the Requiem was a quarry I had long coveted," Berlioz recalled later. "Now at last it was mine, and I fell upon it with a kind of fury. My brain felt as though it would explode with pressure of ideas. The outline of one piece was barely sketched before the next formed itself in my mind. It was impossible to write fast enough . . ." Berlioz gratefully dedicated the score to de Gasparin, an act that gave him the greater pleasure because by then that cultivated minister—"part of that small minority of French politicians interested in music, and of the still more select company who have a feeling for it"—was no longer in power.

But if writing the Requiem was easy and a pleasure, almost nothing else was. The government Director of Fine Arts tried to abort the commission. Luigi Cherubini, the sort of composer to whom a less imaginative minister would have sent such a commission, was offended and, together with his pupils, in active opposition. It was decreed that the commemorative service in July 1837 would have no music. Purchase orders and invoices and memoranda made their sluggish way from one government bureau to another, and it took five months for the copyists, the choristers who had already been in rehearsal, and Berlioz himself to get paid. At the point when there seemed to be no hope whatever for a performance, the news came that Field-Marshal Damrémont had been shot through the heart in the assault on the Algerian town of Constantine.* A service was to be held in the Invalides for Damrémont and the others who were killed during the siege of Constantine. This came under the jurisdiction of the Minister of War, General Bernard, who was friendly to Berlioz, or at least was not against him, and suddenly the Requiem was on again. Bernard, however, had one more nasty surprise to spring on the composer, which was that the performance would have to be conducted by François-Antoine Habeneck, chief conductor at the Opera, which made him politically the most powerful musician in Paris. He was one of the old-style conductors who worked, not from a score, but from a first violin part with other instrumental parts cued in, but he was an able musician and a thorough workman: Richard Wagner, far from easy to please, praised Habeneck's performance of the Beethoven symphonies as the best he had ever heard. For many reasons, Habeneck and Berlioz were not on good terms, and as one assays the evidence, it really does appear that Habeneck tried to sabotage the premiere of the Requiem by laying

*In 1827, in the Kasbah of Algiers, one of the Turkish deys struck the French consul with a fly-swatter, setting off a series of incidents and reprisals that led to the French conquest and colonization of Algeria.

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Haberneck

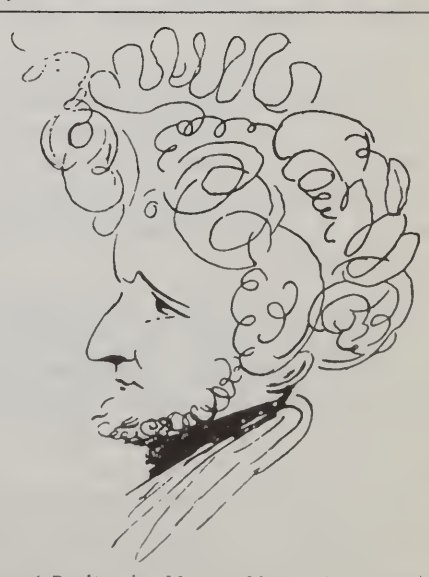
down his baton and taking a pinch of snuff at the first measure—with its tempo change—of the *Tuba Mirum*.* "With my habitual mistrust I had stayed just behind Habeneck," reports Berlioz. "... I had been keeping my eye on him. In a flash I turned on my heel, sprang forward in front of him and, stretching out my arm, marked out the four great beats of the new tempo. The bands followed me and everything went off in order. I conducted the piece to the end ... When, at the final words of the chorus, Habeneck saw that the *Tuba Mirum* was saved, he said, 'God, I was in a cold sweat. Without you we would have been lost.' 'I know,' I replied, looking him straight in the eye ... The success of the Requiem was complete, despite all the intrigues and stratagems, blatant or underhand, official and unofficial, which had been resorted to to stop it."

Berlioz begins with chorus and an orchestra of woodwinds, French horns, and strings. He proposes specific numbers—four flutes, two oboes, two English horns, four clarinets, twelve French horns, eight bassoons, fifty violins, twenty each of violas and cellos, eighteen basses, and for the chorus, eighty women,* sixty tenors, and seventy basses, but adds that these numbers "are only relative, and one can, space permitting, double or triple the vocal forces and increase the orchestra proportionally. If one had an immense chorus of 700 or 800 voices, the entire group should sing only in the *Dies Irae*, the *Tuba Mirum*, and the *Lacrymosa*, using no more than 400 voices in the rest of the score," Berlioz uses both an expressive cantabile (e.g. *Requiem aeternam* and *Te decet hymnus*) and a quiet rhythmic declamation (e.g. *et lux perpetua* and *Kyrie eleison*). Indeed, when the voices first enter, he at once suggests both manners, the basses' melody being accompanied by the detached syllables of the tenors, who in turn are doubled by the bassoons playing the same melody legato.

The *Dies Irae* begins with the same vocal and orchestral forces, and with striking contrast between the stern phrase of the cellos and basses (quite obsessive this will turn out to be) and the plaintive line of the sopranos and woodwinds. With the *Tuba Mirum* Berlioz, in a dramatic stroke, adds four brass groups, stationed north, east, west, south at the corners of the grand mass of singers and instrumentalists,

*That Habeneck took snuff at that point is certain. What is in question is whether he did it out of negligence or malice. The matter is sensibly discussed by David Cairns in his edition of the Berlioz *Memoirs*, Alfred A. Knopf, New York, 1969.

*Altos have extended independent parts in the *Quaerens me*, the *Sanctus*, and the *Agnus Dei* only.



Drawing of Berlioz by Horace Vernet (c. 1831).

N.B. *not* at the corners of the auditorium. Let Berlioz describe it: "First all four groups break in simultaneously ... then successively, challenging and answering one another from a distance, the entries piling up, each a third higher than the one before." It was here that "our hero of the snuffbox," as Berlioz calls him, made his disconcerting choice. Berlioz continues: "It is ... of the utmost importance to indicate the four beats of the new, slower tempo very clearly the moment it is reached; otherwise the great cataclysm, a musical representation of the Last Judgment, prepared for with such deliberation and employing an exceptional combination of forces in a manner at that time unprecedented and not attempted since*—a passage which will, I hope, endure as a landmark in music—is mere noise and pandemonium, a monstrosity." As the movement proceeds, Berlioz unleashes as well an immense volume of percussion, four pairs of kettledrums, two bass drums, four tamtams, and ten cymbals. As Death and Nature stand astounded, the music falls into silence. (Some of this music is recycled from a Mass Berlioz wrote about 1824, most of which he destroyed.)

The obsessive bass phrase from the beginning of the *Dies Irae* continues to sound through *Quid sum miser,* a brief and quiet movement in which the words are assigned almost entirely to the tenors, who are specifically asked to express humility and fear in their singing. English horns, bassoons, cellos, and basses accompany.

Rex tremendae is another conception on a huge scale, and on the words *Ne cadam in obscurum!* the Day of Judgment brass and percussion intervene once more. But the thought of the fount of mercy brings quiet.

Quaerens me—these are the lines of text that according to Donald Francis Tovey "Dr. Johnson sometimes tried to quote, but never without bursting into tears"—is sung by unaccompanied voices, and very softly throughout.

Sheer terror whips through the "lamentable day" called up by the *Lacrymosa.* After the gentle interlude of *Pie Jesu,* the brass choirs and the percussion join to tie this movement to the earlier parts of the *Dies Irae.* The idea of thus using extra brass went back to 1831 and a never executed plan for an oratorio on *The Last Day of the World;* then, too, his letters indicate his concern for presenting this cataclysm with characteristic economy and precision.



Berlioz by Prinzhofer (1845).

The Offertory, *Domine, Jesu Christe,* is another movement of the greatest delicacy. Almost to the end, the voices sing on two notes, and ony the word *promisisti* releases them.

Hostias is for male voices with instrumental punctuation. But what punctuation it is, that series of chords for high flutes with eight trombones swelling and receding on their deepest pedal notes!

High solo violins, flute, and violas divided into four sections and playing "a very dense tremolo," accompany the tenor solo and the choral responses in the *Sanctus.* The *Hosanna* is fugued, and Berlioz implores the chorus to sing "without violence, sustaining the notes well instead of accenting them one by one." For the return of the *Sanctus,*

*Berlioz is writing around 1848.

Berlioz finds yet another of his most extraordinary and new sounds. At the first performance, the tenor solo was taken by Gilbert-Louis Duprez, the first Edgardo in Donizetti's *Lucia di Lammermoor* and also Berlioz's first Benvenuto Cellini, in which opera he got lost when his wife's physician appeared in mid-performance to signal in pantomime the birth of a baby boy.

In the *Agnus Dei*, as in several passages of the *Dies Irae* and the Offertory, Berlioz somewhat reorders the text. This is a movement of summation and of recapitulation of words, musical themes, and textures. Woodwinds, trombones, and voices sing repeated *Amens* across the pianissimo arpeggios of the strings and the softly thudding punctuations of eight kettledrums.

—Michael Steinberg

Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
Ad te omnis caro veniet.
Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis!
Kyrie eleison!
Christe eleison!
Kyrie eleison!

Requiem

Grant them eternal rest, O Lord,
and let everlasting light shine on them.
To thee, O God, praise is meet in Zion,
and unto thee shall the vow be performed
in Jerusalem.
Hearken unto my prayer:
unto thee shall all flesh come.
Grant the dead eternal rest, O Lord,
and let everlasting light shine on them.
Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

The Day of Wrath, that day
shall dissolve the world in ashes,
as witnesseth David and the Sibyl.

What trembling there shall be
when the Judge shall come
who shall thresh out all thoroughly!

The trumpet, scattering a wondrous sound
through the tombs of all lands,
shall drive all unto the Throne.

Death and Nature shall be astounded
when the creature shall rise again
to answer to the Judge.

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest,
and naught shall remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be
without fear?

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Confutatis maledictis
Flammis acribus addictis,
Voca me,
Et de profundo lacu,
Libera me de ore leonis,
Ne cadam in obscuram,
Ne absorbeat me Tartarus!
Qui salvandos salvas gratis;
Salva me, fons pietatis!

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
Supplicanti parce, Deus.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti,

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus.

Pie Jesu,
Dona eis requiem aeternam.

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis!
Domine, libera eis de poenis inferni

et de profundo lacu!
Libera eis, et sanctus Michael signifer

repraesentet eas in lucem sanctam
quam olim Abrahae promisisti

et semini ejus. Amen.

King of awful majesty,
who freely savest the redeemed,
save me, O fount of mercy.

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

When the damned are confounded
and devoted to sharp flames,
call thou me,
and from the bottomless pit
and the mouth of the lion, deliver me,
lest I fall into darkness,
lest Tartarus swallow me.
Who freely savest the redeemed,
save me, O fount of mercy.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the cross:
let not such labor be in vain.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

I groan as one guilty;
Spare, O God, me, thy suppliant.

My prayers are not worthy,
but do thou, good Lord, show mercy,
lest I burn in everlasting fire.

Thou who didst absolve Mary
and didst hear the thief's prayer,
hast given hope to me also.

Give me a place among thy sheep
and put me apart from the goats,
setting me on the right hand.

Lamentable is that day
on which guilty man shall arise
from the ashes to be judged.

Merciful, Jesu,
Grant them eternal rest.

O Lord, Jesu Christ, King of glory,
deliver the sould of all the departed faithful
from torment.
O Lord, deliver them from the torments
of hell
and from the bottomless pit.
Deliver them, and let Saint Michael the
standard-bearer
bring them forth into the holy light.
which thou didst once promise unto
Abraham
and his seed. Amen.

Hostias et preces tibi, Domine,
laudis offerimus.
Suscipe pro animabus illis
quarum hodie memoriam facimus.

To thee, O lord, we render our offerings
and prayers with praises.
Receive them for those souls
which we commemorate today.

Sanctus, sanctus, sanctus, Domine Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are full of thy glory.
Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam!

Lamb of God, that takest away the sins of the world,
grant them eternal rest.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam!
Ad te omnis caro veniet.

To thee, O God, praise is meet in Zion.
and unto thee shall the vow be performed in Jerusalem.
Hearken unto my prayer:
unto thee all flesh shall come.

Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis!
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
cum sanctis tuis in aeternum, Domine,
quia pius es! Amen.

Grand the dead eternal rest, O Lord,
and let everlasting light shine on them.
Grant them eternal rest, O Lord,
and let everlasting light shine on them
with thy Saints for ever, O Lord,
for thou art merciful. Amen.

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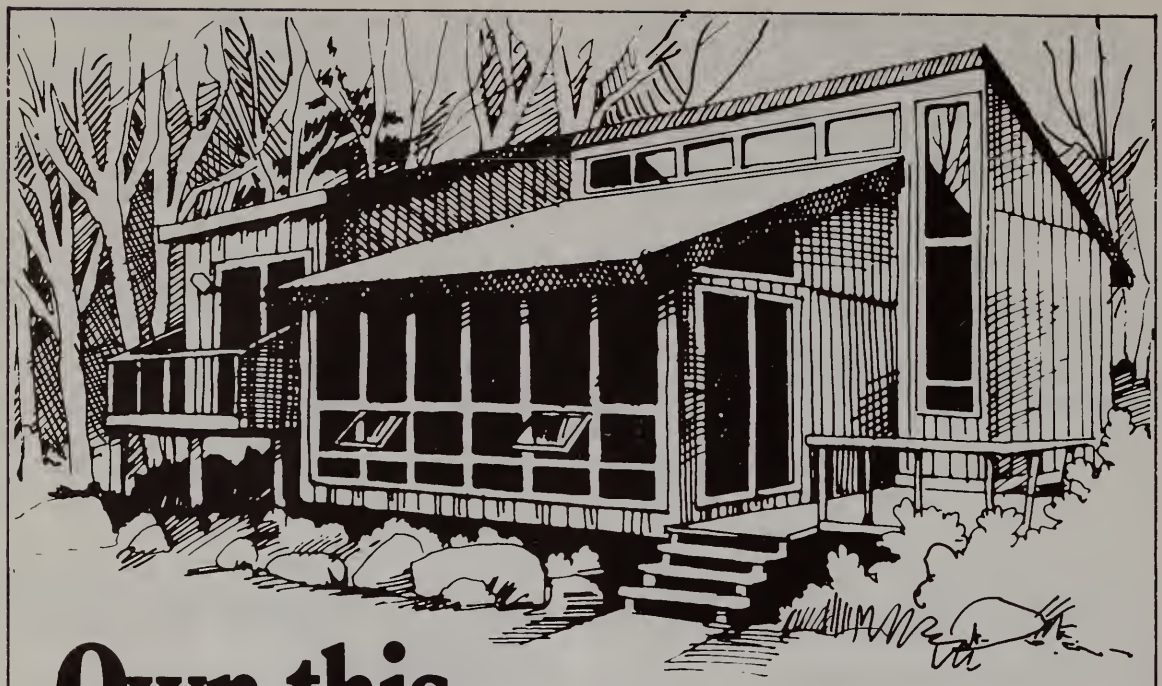
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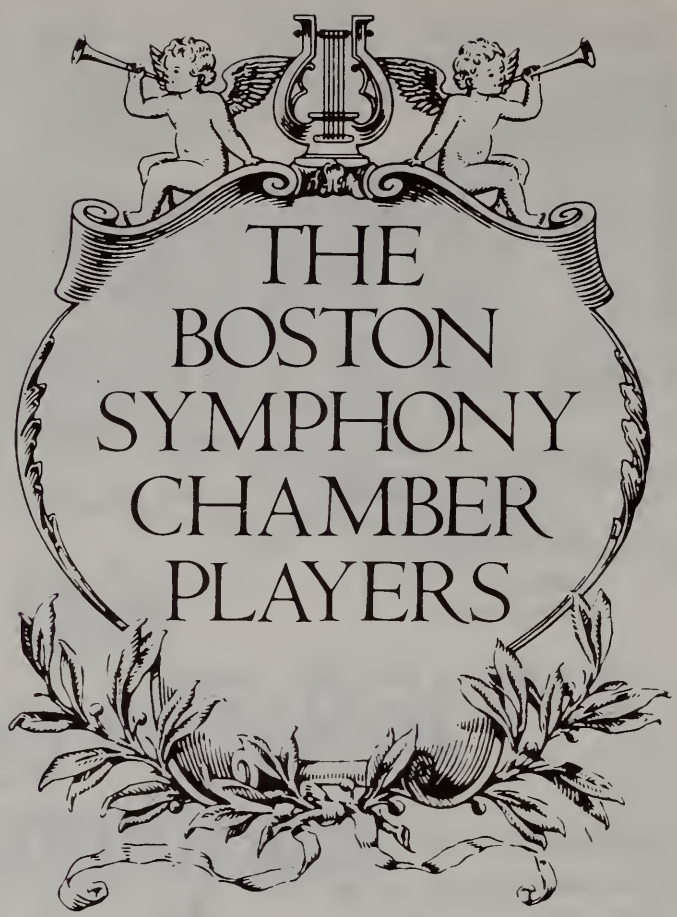
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Notes

Wolfgang Amadeus Mozart
Piano Concerto in C major, K. 503

Johannes Chrysostomus Wolfgangus Theophilus Mozart—that is his full baptismal name—was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He completed the C major Concerto, K. 503, on 4 December 1786. He left no cadenzas for it, and Malcolm Frager makes his own.

In just under three years, Mozart wrote twelve piano concertos. It is the genre that absolutely dominates his work schedule in 1784, 1785, and 1786, and what he poured out—almost all of it for his own use at his own concerts—is a series of masterpieces that delight the mind, charm and seduce the ear, and pierce the heart. They are the ideal realization of what might be done with the piano concerto. Beethoven a couple of times reaches to where Mozart is, and perhaps Brahms, too, but still, in this realm Mozart scarcely knows peers. K. 503 is the end of that run. It comes at the end of an amazing year, amazing even for Mozart, that had begun with work on *The Impresario* and *Figaro*, and whose achievements include the A major Piano Concerto, K. 488, and the C minor, K. 491, the E flat Piano Quartet, the last of his horn concertos, the Trios in G and B flat for piano, violin, and cello, as well as the one in E flat with viola and clarinet, and the piano duet Sonata in F, K. 497. Together with the present concerto he worked on the *Prague Symphony*, finishing it two days later, and before the year was out, he wrote one of the most personal and in every way special of his masterpieces, the concert aria for soprano with piano obbligato and orchestra, *Ch'io mi scordi di te*, K. 505.

Such a list does not reflect how Mozart's life had begun to change. On 3 March 1784, for example, he could report to his father that he had 22 concerts in 38 days: "I don't think that this way I can possibly get out practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance the hall had been "full to overflowing." In 1786, the fiscal catastrophes of 1788, the year of the last three symphonies, were probably unforeseeable, and one surpassing triumph still lay ahead of him, the delirious reception by the Prague public of *Don Giovanni* in 1787. *Figaro* was popular in Vienna, but not more than other operas by lesser men, and certainly not enough to buoy up his fortunes for long. Perhaps it is even indicative that we know nothing about the first performance of K. 503. Mozart had planned some concerts for December 1786, and they were presumably the occasion for writing this concerto, but we have no evidence that these appearances actually came off.

What has changed, too, is Mozart's approach to the concerto. It seems less operatic than before, and more symphonic. The immediately preceding one, the C minor, K. 491, completed 24 March 1786, foreshadows this, but even so, K. 503 impresses as a move into something new. Its very manner is all its own. For years, and until not so long ago, it was one of the least-played of the series (currently K. 451 in D and K. 456 in B flat seem to be the stepchildren), and it was as though pianists were reluctant to risk disconcerting their audiences by offering them Olympian grandeur and an unprecedented compositional richness where the expectation was chiefly of charm, operatic lyricism, and humor.

This is one of Mozart's big trumpets-and-drums concertos, and the first massive gestures make its full and grand sonority known. But even so formal an exordium becomes a personal statement at Mozart's hands—"cliché becomes event," as Adorno says about Mahler—and across the seventh measure there falls for just a moment the shadow of the minor mode. And when the formal proclamations are finished, the music does indeed take off in C minor. Such harmonic—and expressive—ambiguities inform the whole movement. Mozart always likes those shadows, but new

here are the unmodulated transitions from major to minor and back, the hardness of his chiaroscuro. The first solo entrance is one of Mozart's most subtle and gently winsome. The greatest marvel of all is the development, which is brief but dense, with a breathtaking harmonic range and an incredible intricacy of canonic writing. The piano has a delightful function during these pages, proposing ideas and new directions, but then settling back and turning into an accompanist who listens to the woodwinds execute what he has imagined. (And how keenly one senses Mozart's own presence at the keyboard here!)

The Andante is subdued, formal and a little mysterious at the same time, like a knot garden by moonlight, and remarkable too for the great span from its slowest notes to its fastest. For the finale, Mozart goes back to adapt a gavotte from his then five-year old opera *Idomeneo.* In its courtly and witty measures, there is nothing to prepare us for the epiphany of the episode in which the piano, accompanied by cellos and basses alone (a sound that occurs nowhere else in Mozart), begins a smiling and melancholy song that is continued by the oboe, the flute, the bassoon, and in which the cellos cannot resist joining. Lovely in itself, the melody grows into a music whose richness of texture and whose poignancy and passion astonish us even in the context of the mature Mozart. From that joy and pain Mozart redeems us by leading us back to his gavotte and from there into an exuberantly inventive, brilliant ending.

—Michael Steinberg

Gustav Holst

The Planets, suite for large orchestra, Opus 32

Gustav Holst was born—Gustavus Theodore von Holst—in Cheltenham, Gloucestershire, England, on 21 September 1874 and died in London on 25 May 1934. He wrote The Planets *between 1914 and 1916, beginning with* Mars *(but before the outbreak of war in August), continuing with* Venus *and* Jupiter *that fall, writing* Saturn, Uranus, *and* Neptune *in 1915, and finishing with* Mercury *in 1916. The first performances were private, one of a two-piano arrangement both made and played by Vally Lasker and Norah Day, Holst's assistants at St. Paul's School, where he was music master, and the other—of* Mars, Mercury, Jupiter, Saturn, *and* Neptune *only—by the Queen's Hall Orchestra under Dr. Adrian Boult on 29 September 1918.* Venus *was performed for the first time, along with* Mercury *and* Jupiter, *in London on 22 November 1919, the composer conducting, and the first performance of the complete suite took place in London on 15 November 1920, Albert Coates conducting. In January 1932, while a Visiting Professor at Harvard, Holst conducted the Boston Symphony in a pair of concerts of his own music, including* The Planets. *He reported then to Imogen Holst, his daughter and future biographer: "The band treated me royally. At two of the rehearsals they insisted on staying half an hour extra and at every possible occasion they cheered me The only fault of the orchestra was that they were over anxious. On Friday's concert there were half a dozen extraordinary slips in the* Planets*: in the Perfect Fool ballet the harpist missed a line, and the water music sounded quite modern: while in the St. Paul's Suite I broke a collar stud. But Saturday's concert was really good."*

Holst's father was a piano teacher whose grandfather, who had once taught the harp to Imperial Grand Duchesses in St. Petersburg, had emigrated to England from Riga. His mother, a sweet lady whose jumpy nerves were upset by music, died young, and Gustav and his brother, Emil Gottfried (later a successful actor under the name of Ernest Cossard), were brought up by their Aunt Nina, who had once strewn rose petals for Franz Liszt to walk on. Gustav inherited his mother's over-strung nerves and later in life he was several times to come near mental collapse. He was a timid child, so nearsighted that as a grown man he could not, even when wearing spectacles, recognize members of his own family at six yards. His nights alternated between insomnia and nightmares. Much of his life he suffered from neuritis so severe that he had to dictate some of his music, portions of the densely intricate orchestral score of *The Planets,*

for example. He played violin and keyboards as a boy, but the neuritis put a stop to both, and other than occasional conducting, his last activity as a performer was as trombonist in the Scottish Orchestra and with the Carl Rosa Opera Company from 1898 until 1903. He studied composition at the Royal College of Music, London, with Sir Charles Villiers Stanford, and it was as a composer and teacher that he really found himself. He taught most of his adult life, at the James Allen and St. Paul's girls' schools and at Morley College for Working Men and Women. He kept the association with St. Paul's until his death —the alumnae used to identify themselves to him by naming what Bach cantatas they had sung under his direction—and it was in the soundproof room of the new music wing opened there in 1913, a very paradise where he could be not only undisturbed but also indulge in the near-crematorial temperatures he favored indoors, that he worked on *The Planets*.

There was more to his heaven and earth than what he inherited from his Swedish and English ancestors (or his Spanish great-great-grandmother who had ended up as the wife of an Irish peer in County Killarney) or what he had learned at the Royal College. In his twenties, he became deeply involved in Indian philosophy and religion, and he taught himself Sanskrit so as to make his own translations of the *Rig Veda*. Between 1908 and 1912, he composed four sets of hymns from those ancient books of knowledge, and his most moving achievement is the opera *Savitri*, based on an incident in the fourth-century epic *Mahābharata* (there is an overwhelming recorded performance with Janet Baker). And some time after the turn of the century, he came into the thrall of astrology, something of which he was reluctant to speak, though he admitted that casting horoscopes for his friends was his "pet vice." *The Planets* are astrological. "As a rule I only study things that suggest music to me," Holst once wrote," ... recently the character of each planet suggested lots to me." And for the 1920 premiere, Holst provided this note: "These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind."

Mars, the Bringer of War: the association of Mars and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror), and its symbol ♂ combines shield and spear. In Holst, this comes out as a fierce, remorseless allegro, in five violent beats to the bar.

Venus, the Bringer of Peace: after the moon, Venus is the brightest object in our night sky.* The identification with Ishtar, Aphrodite's Babylonian predecessor, goes back to at least 3,000 B.C. To astrologers, "when the disorder of Mars is past, Venus restores peace and harmony" (Noel Jan Tyl, *The Planets: Their Signs and Aspects*, Vol. III of *The Principles and Practice of Astrology*, St. Paul, 1974). Horn and flutes answer each other in this adagio. High violins have an extended song, but the dominant colors are the cool one of flutes, harps, and celesta.

Mercury, the Winged Messenger: Hermes, god of cattle, sheep, and vegetation, deity of dreams, and conductor of the dead, first assumes the role of messenger in the *Odyssey*. Mercury, his Roman counterpart, was primarily a god of merchandise and merchants, and his winged sandals and winged cap are taken over from Hermes. To astrologers, Mercury is "the thinker" (cf. Holst's comment above). The composer makes this a virtuosic scherzo, unstable,

*The Greeks called it Hesperus when it appeared in the Western sky. Cf. Ben Jonson's poem on page 41.

nervously changeable in meter and harmony—in a word, mercurial.

Jupiter, the Bringer of Jollity: the most massive of the planets, possessing twelve satellites (one of them larger than the planet Mercury), named for the light-bringer, the rain-god, the god of thunderbolts, of the grape and the tasting of the new wine, of oaths, treaties, and contracts, and from whom we take the word "jovial." Jupiter, says Noel Tyl, "symbolizes expansiveness, scope of enthusiasm, knowledge, honor, and opportunity ... [and] corresponds to fortune, inheritance, bonanza." Holst gives us an unmistakably English Jupiter, and in 1921 he took the big tune in the middle and set to it as a unison song with orchestra the words, "I vow to thee, my country."

Saturn, the Bringer of Old Age: Saturn is the outermost of the planets known in ancient times. The god is associated with Cronus and traditionally portrayed as an old man. To quote Tyl again, Saturn is "man's time on earth, his ambition, his strategic delay, his wisdom toward fulfillment, his disappointments and frustrations." Another adagio dominated by the sound of flutes and harps, like *Venus* in both characteristics, but static, full of the suggestion of bells, and serene at the last. This movement was Holst's own favorite.

Uranus, the Magician: the first planet discovered in the age of the telescope, specifically in 1781 by Sir William Herschel, who wanted to name it for George III.* In astrology, Uranus rules invention, innovation, and astrology itself. Holst begins with a triple invocation (trumpets and trombones, then tubas, then timpani) and leads that way into a movement of galumphing dance. At the end, the apparitions disappear into the night.

Neptune, the Mystic: Pluto, now waiting to be displaced as the farthest out planet by Planet X that the astronomers know about but haven't yet found, was discovered in 1930, so that when Holst wrote his suite, Neptune, discovered in 1846, was the extreme point in our system.† In astrology, Neptune means confusion and mystic rapport with other worlds. Neptune is invisible to the naked eye and to Holst it speaks of distance, mystery, unanswerable questions. He makes of it another slow movement in swaying, irregular meter, softly dissonant in harmony, full of the sound of shimmering harps and celesta, and dissolving in the voices of an invisible chorus of women.

—M.S.



Holst at the age of 59, a few months before his death.

*Some astronomers wanted to call it Herschel, but the name of Uranus was definitively assigned by the German astronomer, Johann Elert Bode.

†During most of the next 20 years, Neptune will in fact be even more distant than Pluto.

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BERLIOZ Overture *The Corsair,* Opus 21

BRITTEN Serenade for tenor solo, horn and strings, Opus 31

Prologue
Pastoral (Cotton)
Nocturne (Tennyson)
Elegy (Blake)
Dirge (anonymous, 15th century)
Hymn (Jonson)
Sonnet (Keats)
Epilogue

KENNETH RIEGEL, tenor
CHARLES KAVALOVSKI, horn

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Sunday, August 21 at 10:00 am:
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Sunday, August 21 at 8:30 pm:
Berkshire Music Center Vocal Music Recital

Monday, August 22 at 8:30 pm:
Berkshire Music Center Chamber Music Concert

Wednesday, August 24 at 8:30 pm:
Boston University Young Artists Orchestra
Henry Charles Smith, conductor
Dello Joio: *Variations, Chaconne and Finale*
Respighi: *Gli Uccelli (The Birds)*
Mussorgsky-Ravel: *Pictures at an Exhibition*

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Berkshire Music Center Vocal Music Recital

Saturday, August 27 at 2:30 pm:
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Klaus Tennstedt, conductor
Mozart: *Symphony no. 35 in D "Haffner"*
Bruckner: *Symphony no. 4 in E flat*

Saturday, August 27 at 4:30 pm:
Boston University Young Artists Program
Chamber Music Concert

Sunday, August 28 at 10:00 am:
Berkshire Music Center Chamber Music Concert

These events are open to the public by making a contribution, $2.00 minimum, to the Berkshire Music Center at the main gate, or by becoming a Friend of Music at Tanglewood.

Notes

Hector Berlioz

Overture *The Corsair,* Opus 21

Louis-Hector Berlioz was born at La Côte Saint-André in the Department of Isère on 11 December 1803 and died in Paris on 8 March 1869. He composed the Corsair *Overture probably in February 1831 revised it in 1844, conducting the first performance in Paris on 19 January 1845.*

The title encites one to find in this overture the reckless adventurer of Byron's poem. Unfortunately for those who take such titles as reliable guides to the composer's intention, Berlioz called this Overture at its first performance *La tour de Nice.* Only later did he change the name to *Le corsaire rouge,** and finally, *Le corsaire.* A close examination of titles in general as bestowed by the Romantics often reveals them as afterthoughts, a last minute dressing up of a piece of music with a colorful name for its readier consumption. And yet, Byron's Corsair, the searoving outlaw with his fine contempt of all men, his complete ruthlessness matched by a complete gallantry toward women, must have well fitted the composer's mood when he sketched the Overture on his journey to Rome in 1831—if so he did.

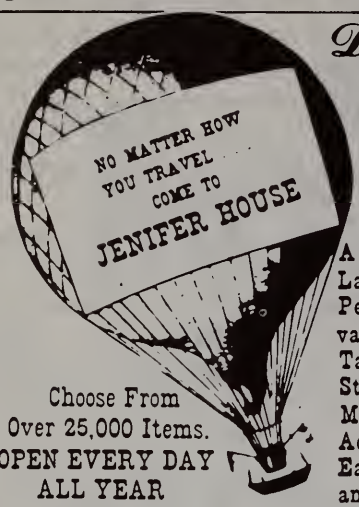
Berlioz makes no mention of this Overture in his memoirs, but the *Signale* on the occasion of a performance at Weimar in 1856 made the statement, presumably extracted from Berlioz, that is was composed in three days "during a voyage protracted by a storm." This would have been the voyage which Berlioz made from Marseilles to Livorno in February 1831, as part of his journey to Rome as a *Prix de Rome* winner. It was also during his *Prix de Rome* months that he composed the Overtures to *Rob Roy* and *King Lear,* his *Lélio,* and his revision of the *Symphony fantastique.* In his memoirs, Berlioz reveals that the poetry of Byron held him in captivation at this time. He carried his Byron into St. Peter's Cathedral. "Never did I see St. Peter's without a thrill. It is so grand, so noble, so beautiful, so majestically calm! During the fierce summer heat I used to spend whole days there, comfortably established in a confessional, with Byron as my companion.

"I sat enjoying the coolness and stillness, unbroken by any sound save the splashing of the fountains in the square outside, which was wafted up to me by an occasional breeze; and there, at my leisure, I sat drinking in that burning poetry. I followed the Corsair in his desperate adventures; I adored that inexorable yet tender nature—pitiless, yet generous—a strange combination of apparently contradictory feelings: love of woman, hatred of his kind.

"Laying down my book to meditate, I would cast my eyes around, and, attracted by the light, they would be raised to Michelangelo's sublime cupola. What a sudden transition of ideas! From the cries and barbarous orgies of fierce pirates I passed in a second to the concerts of the seraphim, the peace of God, the infinite quietude of heaven.... then, falling to earth again, I sought on the pavement for traces of the noble poet's footsteps...."

Berlioz had sailed from Marseilles in a Scandinavian brig, and so had had his first experience of the sea. One of his travelling companions, a Venetian, "an underbred fellow, who spoke abominable French, claimed that he had commanded Lord Byron's corvette during the poet's adventurous excursions in the Adriatic and the Grecian Archipelago. He gave us a minute description of the brilliant uniform Lord Byron had insisted on wearing, and the orgies in which they indulged." The craft carrying Berlioz was becalmed in the bay off Nice for three days, and then proceeded under a gale which nearly wrecked them. The quality of invention in the tales of his fellow traveler was surely more important to the eager listener than their veracity. In May, Berlioz set out from Rome by carriage for home at the devastating news that his beloved Camille Moke had married Pleyel. He reached

*_Le corsaire rouge_ is the title of the French translation of James Fenimore Cooper's *Red Rover.* Like Schubert, Berlioz was an avid reader of Cooper.—M.S.



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Nice, recovered from his rage, which included avowed intentions of murder and suicide, and basked in that fair spot for three weeks before returning to Rome. It was a sort of mental convalescence. He records that these days were the "happiest" in his life. There he drafted his *Roi Lear* Overture. When a police officer, looking upon him as a suspicious character, asked him what he was doing there, he answered: "Recovering from a painless illness, I compose and dream and thank God for the sunshine, the beautiful sea, and the green hills."

Memories of that earlier and more sanguine period must have returned to Berlioz when, in August 1844, he went once more to Nice (for convalescence from jaundice) and then revised his Byronic overture, naming it *La tour de Nice.* The Bellanda tower, last relic of a chateau long vanished, must have stood conspicuously before his vision on a promontory of that fair coast as his boat lay at anchor offshore fourteen years before.

But the listener to Berlioz's Overture, like the police officer, would do well not to inquire too specifically into the nature of the dreams which may have produced the musical images—dreams compounded of Shakespeare, Byron, thwarted love, a host of fresh impressions gathered in Italy, and the immediate spell of a gleaming Mediterranean spring.

—John N. Burk

Benjamin Britten
Serenade for tenor solo, horn and strings, Opus 31

Benjamin Britten was born in Lowestoft, Suffolk, England, on 22 November 1913 and died in Aldeburgh on 4 December 1976. He wrote the Serenade in 1943 for the tenor Peter Pears and the horn player Dennis Brain, and it was first performed by them in London, 15 October 1943, with Walter Goehr conducting. The work is an anthology of familiar poems about evening and night, and Britten uses the title "serenade" in its literal sense as an evening piece. Charles Cotton is not as well known as the other poets Britten set in the Serenade: a friend of Ben Jonson, John Donne, and Robert Herrick, he was born in 1630, lived the fifty-seven years of his life as a country squire, and contributed the section on fly-fishing to Izaak Walton's Compleat Angler.

Pastoral makes use of little but a broken chord and a tiny repeated syncopation, yet the song is full of invention and atmosphere, a perfect twilight introduction to this night. The Tennyson is full of starry glitter and the last flashes of the sun. The accompaniment is characteristic. Spaced for the strings so that the utmost resonance is achieved, its darting rhythm looks at first disjointed, but an underlying logic reveals itself in the second and third verses. The cadenzas are Brittenish, simple but telling inventions which insist on a single pattern of thirds. Characteristic too is the plan which makes the string writing equally effective and well-placed in the first (*con forza*) and second (*pp*) verses, yet leaves out the lower strings in the second verse, to bring them back with full effect in the *esultante* third verse for their most important entry in the song. Such moments, it need hardly be pointed out, abound in Britten's music, where the skilled use of planned sound becomes the basis on which the imagination can build. So in the *Elegy* one notices the semitones in the basses at the end of the introduction, which,

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carried on by the voice's first phrase, are tremendously reinforced in the last two bars of the song — those strange squeezed slurs from open notes to stopped and back again.

The *Dirge* follows straight on, the voice high and difficult, an ostinato of six bars against a fugato with a subject of four bars, in some entries lengthened to five. The rhythm throughout is funeral march, but with downbeats anticipated or thrown away. The vocal ostinato outlines the common chord, the notes of which are important throughout the *Serenade*—and particularly in the *Hymn* which follows. No composer knows better how to use the varying timbres of the human voice. Just at G minor was as high a key as could be used for the *Dirge*, so B flat—no higher and no lower—sets the *fioriture* of the *Hymn*. The Ben Jonson poem which appears in so many anthologies is called a *Hymn to Diana*, and in a programme note this suggests solemnity. Britten saw at once, however, that all these sibilants and short vowels can only be delivered softly and quickly. It is the one gay piece in the *Serenade*—and the only quick movement is a sequence of eight. Light, silver and insubstantial, it cannot disturb the nocturnal mood, which continues in the *Sonnet* to gather more and more intensity. This last song is perhaps the loveliest of all. With minimal material magically spread over the strings, it seems to wander casually to the edge of silence. The melismas are cunningly spaced and the voice part leads the modulations; the song is a model of economy. The utmost is extracted from the midnight essence. The horn *Epilogue* (it *must* be played on the natural harmonics, like the *Prologue;* it is all part of the design) winds the *Serenade* to stillness.

—Peter Pears

From Benjamin Britten, a Commentary on his work by a group of specialists, *ed. Donald Mitchell and Hans Keller, Philosophical Library, New York, 1953. Reprinted by permission.*

Pastoral

The Day's grown old; the fainting Sun
Has but a little way to run,
And yet his Steedes, with all his skill,
Scarce lug the Chariot down the hill.

The shadows now so long so grow,
That brambles like tall cedars show;
Molehills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

Charles Cotton

Nocturne

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:

Blow, bugle, blow, set the wild echoes flying,
Bugle, blow; answer, echoes, answer, dying.

O hark, O hear, how thin and clear,
And thinner, clearer, father going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!

Blow, let us hear the purple glens replying:
Bugle blow; answer, echoes, answer, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul
And grow for ever and for ever.

Blow, bugle, blow, set the wild echoes flying;
And answer, echoes, answer, dying.

Alfred, Lord Tennyson

Elegy

O Rose, thou art sick;
The invisible worm
That flies in the night,
In the howling storm,
Has found out thy bed
Of crimson joy;
And his dark, secret love
Does thy life destroy.

William Blake

Dirge

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinnymuir thou com'st at last,
And Christe receive thy saule.

If ever thou gav'st hos'n and shoen,
Every nighte and alle,
Sit thee down and put them on,
And Christe receive thy saule.

If hos'n and shoen thou ne'er gav'st nane,
Every nighte and alle,
The whinnies shall prick thee to the bare bane,
And Christe receive thy saule.

From Whinnymuir when thou may'st pass,
Every nighte and alle,
To Brig o'Dread thou com'st at last,
And Christe receive thy saule.

From Brig o'Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last,
And Christe receive thy saule.

If ever thou gav'st meat or drink,
Every nighte and alle,
The fire sall never make thee shrink,
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane,
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

anonymous (15th century)

Hymn to Diana

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made,
Heav'n to clear when day did close:
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Ben Jonson

Sonnet: To Sleep

O soft embalmer of the still midnight,
Shutting with careful fingers and benign
Our gloom-pleas'd eyes, embower'd from
the light,
Enshaded in forgetfulness divine:
O soothest Sleep: if so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.

Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save me from curious Conscience, that
still lords
Its strength for darkness, burrowing like
a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd Casket of my Soul.

John Keats

Johannes Brahms
Symphony No. 4 in E minor, Opus 98

Johannes Brahms was born in Hamburg, 7 May 1833, and died in Vienna on 3 April 1897. His first mention of the Fourth Symphony is in a letter of 19 August 1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends. Brahms conducted the first orchestral performance at Meiningen on 25 October 1885. The American premiere was to have been given by the Boston Symphony in November 1886. Wilhelm Gericke did, in fact, conduct the work at the public rehearsal on the 26th of that month, but cancelled the performance after making highly critical remarks to the audience about the new score. He finally conducted it a month later, but meanwhile Walter Damrosch had gotten ahead of him with a performance with the New York Symphony on 11 December.

As always, Brahms announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885: "Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes, put together they make what is commonly called a symphony. On tour with the Meiningen Orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience."

Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen. In the eighteenth century, when Johann Sebastian Bach's third cousin, Johann Ludwig Bach, was *Capellmeister* there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied the program notes for the orchestra's visit to London.

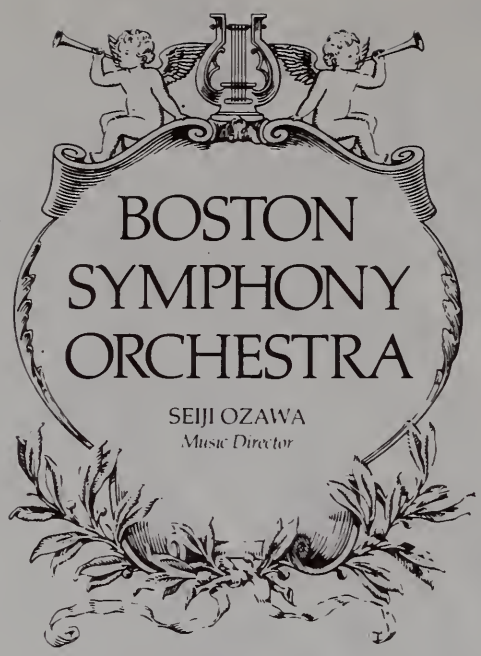
Von Bülow was delighted to have Brahms come to Meiningen with his new symphony and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from the first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Eduard Hanslick and Elisabeth von Herzogenberg had some difficulty with it. That can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelli-



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The best thing about Thursday everywhere else is that the next day is Friday. But here in Boston, it's the Boston Symphony Orchestra presenting four separate concert series.

We begin the day at 11:00 a.m. with a three-concert Thursday 'AM' series featuring the works of Respighi, Debussy, Shostakovich, Brahms and Stravinsky. Before each concert, Director of Publications, Michael Steinberg, will host an informal discussion of the program in the Cabot-Cahners Room. Coffee and doughnuts are on the Hall.

The six-concert 8:30 p.m. Thursday 'A' series presents conductors Seiji Ozawa, Gennady Rozhdestvensky, Kazuyoshi Akiyama and Klaus Tennstedt and guest soloists Itzhak Perlman and Radu Lupu.

Seiji Ozawa and Colin Davis will conduct the three-concert 8:30 p.m. Thursday 'B' series, which presents soloists Joseph Silverstein, Alexis Weissenberg, Boris Belkin and Barbara Hendricks.

The ten-concert 7:30 p.m. Thursday '10' series will feature the complete "Beatrice and Benedict" by Berlioz. Seiji Ozawa, Colin Davis, Klaus Tennstedt, Raymond Leppard, Kazuyoshi Akiyama, Sergiu Commissiona and Gennady Rozhdestvensky will conduct the orchestra, with many world-renowned guest soloists.

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gent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins,* with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition in the ninth measure to change one chord, opening undreamed-of harmonic horizons, and only then, after so leisurely a start moving into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

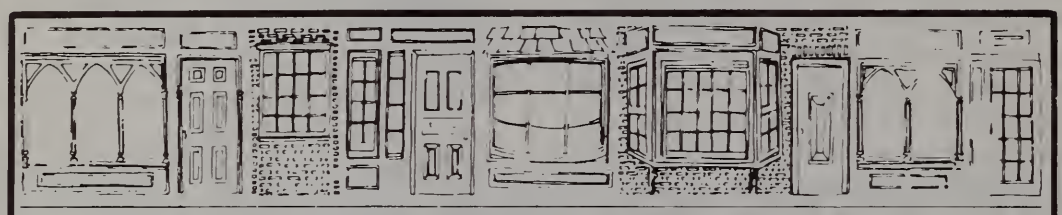
For Brahms to build slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a Passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about it. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the Haydn Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*.

*This place presents an excellent reason for reverting sometimes to the old seating of orchestras that had first and second violins on opposite sides of the stage.

The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—M.S.



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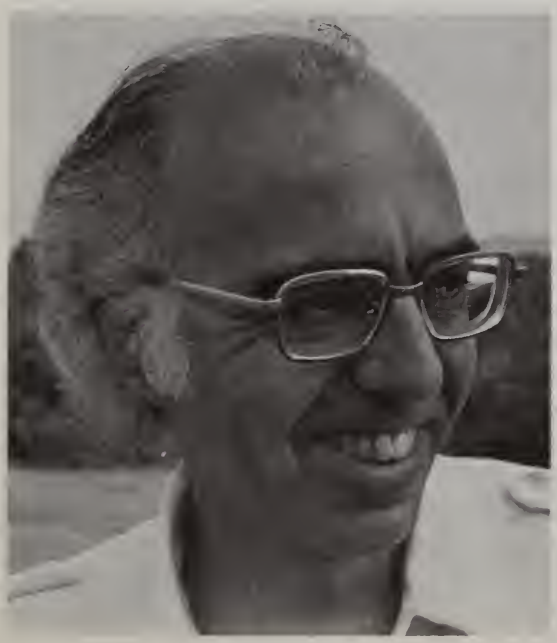
Susan Davenny Wyner

Susan Davenny Wyner first appeared with the Boston Symphony in 1974 in Monteverdi's *Vespers of 1610*. She has since performed with the Orchestra in Beethoven's *Missa Solemnis* under Colin Davis, the nationally televised Mahler Second under Seiji Ozawa, and most recently in Handel's *Messiah*, given in Boston and New York last December. She has also appeared with the Cleveland Orchestra in Mahler's Eighth Symphony under Erich Leinsdorf and in Bach's *B Minor Mass* and Beethoven's *Egmont* under Lorin Maazel. Her operatic repertoire includes Mimi of *La Bohême*, the Countess in Mozart's *Marriage of Figaro*, and Poppea of Monteverdi's *L'Incoronazione di Poppea*. She recently recorded *Intermedio*, lyric ballet for soprano and strings, which was written for her by her husband, Yehudi Wyner.



Yehudi Wyner

Composer, conductor, and pianist Yehudi Wyner teaches composition and coaches vocal and chamber music at the Berkshire Music Center. Until this year he taught composition and chamber music at Yale University, where he was chairman of the composition faculty from 1969 to 1973. He performs, tours, and records regularly as a keyboard artist with the Bach Aria Group, and he has been Music Director of the New Haven Opera Theater since 1968. His composition, *Intermedio*, lyric ballet for soprano and strings, was performed last year at Tanglewood's Festival of Contemporary Music, and its recent CRI recording received a Grammy Award nomination. Mr. Wyner conducts his own music in concerts and recordings and performs often with his wife, soprano Susan Davenny Wyner. In the past he has received commissions from the Fromm, Ford, and Koussevitzky foundations, the University of Michigan, Yale University, the National Endowment for the Arts, and this year he received a Guggenheim Fellowship.



Kenneth Riegel

A native of Pennsylvania, Kenneth Riegel first came to the attention of the music world with his performance of the title role in the New York premiere of Henze's *The Young Lord*. Mr. Riegel made his Metropolitan Opera debut in 1973 in the premiere performances of *Les Troyens* by Berlioz under the direction of Rafael Kubelik, and has since been heard with the Met in their productions of *Wozzeck*, *Meistersinger*, and *Fidelio*. During the 1976-77 season he sang the role





of Tamino in *Magic Flute,* and Narraboth in *Solome.* Recent debuts for Mr. Riegel include Salzburg Festival performances, the Flanders Festival *Dream of Gerontius,* and the Tulsa Opera production of Massenet's *Manon,* and he appeared in a film of Mahler's Eighth with Leonard Bernstein. He has also performed in that piece with the New York Philharmonic and at the Ravinia Festival. Mr. Riegel has recorded Haydn's *Wind-band* Mass with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina Burana* with Michael Tilson Thomas and the Cleveland Orchestra for Columbia Records. He appeared recently at the Mahler Festival with the New York Philharmonic under the direction of Pierre Boulez.

Malcolm Frager

Malcolm Frager was born in 1935 and gave his first recital in St. Louis when he was six. Four years later he performed a Mozart concerto with the St. Louis Symphony under Vladimir Golschmann. At fourteen he began studies with Carl Friedberg, a pupil of Clara Schumann and Brahms. In 1957 he graduated *magna cum laude* from Columbia University where he majored in languages. He has won many honors and awards including the Prix d'Excellence at the American Conservatory at Fontainebleau (1952), honors at the Geneva International Piano Competition (1955), the Michaels Memorial Music Award in Chicago (1956), first place at the Queen Elisabeth of Belgium International Piano Competition in Brussels and the Edgar M. Leventritt Competition in New York (both eleven years ago). He has since performed in over forty countries as well as with major American orchestras including the Boston Symphony with whom he has been a soloist for nine consecutive seasons. He performed at the White House for the King and Queen of Denmark at the invitation of President Eisenhower. He is married to the former Morag McPherson of Glasgow, Scotland, and lives at their recently purchased, eighty-acre home in Lenox.

Charles Kavalovski

Charles Kavalovski, Principal Horn of the Boston Symphony, joined the orchestra in 1972. He earned a doctorate degree in nuclear physics from the University of Minnesota and has taught physics and conducted research at a number of colleges and universities. Formerly Principal Horn of the Denver Symphony, he now teaches at the Berkshire Music Center.



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Andrew Davis

Andrew Davis was born in 1944 and received his early musical training at the Royal Academy of Music. From 1963 to 1967, while reading for his Degree in Music at Cambridge, he was an Organ Scholar at Kings College where his experience as a keyboard player led to recording engagements with the Academy of St. Martin-in-the-Fields and the English Chamber Orchestra. In 1967 he received a scholarship which enabled him to study conducting in Rome with Franco Ferrara. After his return, the Royal Liverpool Philharmonic Orchestra chose him to take part in their conductor's seminar and a year later he was appointed Assistant Conductor of the BBC Scottish Symphony Orchestra. He made his Royal Festival Hall debut in 1970 when he replaced Eliahu Inbal on short notice to conduct Janacek's Glagolitic Mass with the BBC Symphony Orchestra. In February he was appointed Associate Conductor of the New Philharmonia, and he is now a regular conductor at the BBC Promenade concerts during the summer. In North America he has conducted the Cleveland Orchestra, the Cincinnati Symphony, the Seattle Symphony, the Los Angeles Philharmonic, the Chicago Symphony, the Boston Symphony, the Minnesota Orchestra, the Montreal Symphony, and the Toronto Symphony of which he has been Music Director and Conductor since the 1975-76 season.



Tanglewood Festival Chorus

The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concert directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler, and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in the Boston Symphony's *Damnation of Faust,* conducted by Seiji Ozawa, was nominated for a Grammy



as the best choral recording of the year. Their most recent appearance with the BSO was four weeks ago in Haydn's *Theresa* Mass, Seiji Ozawa conducting.

Sopranos
Margaret Aquino
Cynthia Armstrong
Deborah London Berg
Marie-Christine Casey
Susan Chapman
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Rebecca Flewelling
Yvonne Frazier
Marilyn L. Haskel
Alice Honner
Beth Howard
Frances Kadinoff
Carole Stevenson Kane
Vivian LaMorder
Barbara Levy
Joyce Lucia
Virginia Lambert Mason
Betsy Moyer
H. Diane Norris
Joan Pernice
Nancy Peterson
Gail Ransom
Rhonda Rivers
Judith L. Rubenstein
Barbara A. Scales
Bette L. Snitzer
Ann K. Staniewicz
Jane Stein
Janet Wade
Pamela Wolfe

Altos
Mary Bennett
Skye Burchesky
Anne Butler
Bette Carey
Doris Halvorson Coe
Elizabeth H. Colt
Mary Crowe
Mary Curtin
Catherine Diamond
Ann Ellsworth
June Fine
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Karol Hommen
Leah Jansizian
Alison D. Kohler
Dorothy Love
Sharron J. Lovins
Nina Saltus
Frances Schopick
Janet Shapiro
Amy Wing Sheridan
Lynne Stanton
Nancy Stevenson
Laurie Stewart
Florence A. St. George
Lisa Tatlock
Kathi Tighe
Susan Watson
Maria E. Weber
Mary J. Westbrook

Tenors
Antone Aquino
Kent E. Berwick
Paul Blanchard
Sewell E. Bowers, Jr.
Richard Breed
Albert R. Demers
Paul Foster
Robert Greer
Dean A. Hanson
Wayne Henderson
James P. Hepp
Jeffrey Hoffstein
Richard P. Howell
Peter Krasinski
Gregg Lange
Henry L. Lussier, Jr.
Jack MacInnis
Al Newcomb
Ray Parks
Peter D. Sanborn
Robert W. Schlundt
William Severson
John Smith
Douglas Thompson

Basses
Peter Anderson
Mitchell Brauner
Neil Clark
John W. Ehrlich
Bill Good
John Henry
Carl D. Howe
Daniel J. Kostreva
Paul Kowal
Henry Magno, Jr.
Martin Mason
Jim Melzer
Frank G. Mihovan
John P. Murdock
Jules Rosenberg
Peter Rothstein
Andrew Roudenko
Vladimir Roudenko
Robert Schaffel
Frank Sherman
Richard M. Sobel
Douglas Strickler
Jean Renard Ward
Nathaniel Watson
Pieter Conrad White
Robert T. Whitman
Howard J. Wilcox

Tanglewood Choir

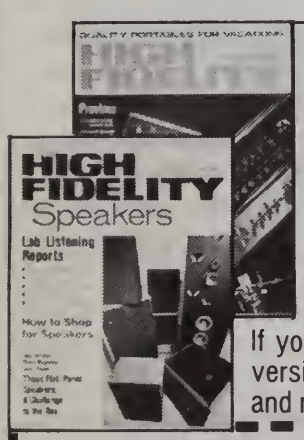
Sopranos
Adelaida Acevedo-Anderson
Priscilla Austin
Jane Becker
Sue Ann Blake
Stephanie Branson
Donna Claflin
Carolyn Curtis
Laura English-Robinson
Kathleen Fink
Teri Gemberling
Jane Gitschier
Heidi Herbert
Claudette Kiernan
Carolyn Kiradjieff
Peggy Lambert
Deborah Lavin
Mary Law
Jennifer Leigh
Deborah Martin
Maija Murray
Jeni Nicholson
Amy David Olofson
Elizabeth Parcells
Patrice Pastore
Joan Pease
Shira Perlmutter
Sandra Sherwood
Diane Smith
Penelope Smith
Cheryl Studer
Downing Whitesell
Kathy Wright

Altos
Marylene Altieri
Kathryn Asman
Elizabeth Baldwin
Carol Blodgett
Bonni Carter
Yvonne Chen
Elizabeth Clark
Muriel Crook
Mary Doyle
Dorrie Freedman
Marina Golubow
Margie Katz
Anne Keaney
Natalie Maxwell
Kathleen McDougald
Janice Meyerson
Eve Minkoff
Susan Moyle
Kathryn Radcliffe
Elizabeth Robin
Mikki Shiff
Helen Taylor
Normandy Waddell
Kimball Wheeler

Tenors
Larry Baker
Michael Boone
Ronald Cathcart
Frederic Chrislip
Jack Dennis
Neal Goins
Roger Hale
George Harper
Mark Hudgins
Ron Jaffe
David Jenkins
Gary Jones
Hyung Kim
Edward Kiradjieff
Malcolm Krongelb
Sheldon Lee
Eric Lipsitt
Thomas Lloyd
Michael Manugian
William Masek
Brian McConville
David Meheri
Ralph Mercer
Stephen Montgomery
Edmund Mroz
Brian O'Connell
Gregory Paris
Kevin Perry
Dwight Porter
Ernest Preisig
David Raisch
David Redgrave
William Richter
Ronald Rouse
Fred Sanders
Paul Scharf
Paul Schliesman
Kim Scown
Stephen Sears
Dean Shoff
John Sullivan
Robert Yorke

Basses
David Ames
Douglas Bond
Uzee Brown
Chris Cudlipp
Robert Faucher
Steve Gould
Adam Grossman
Mark Haberman
Philip Harvey
Roger Heath
Doug Hines
Bud Holloway
Ben Holt
David Johnson
Theodore Jones
Edward Klein
Adam Kochanek
Ray Komow
David Kulle
Daniel Lawlor
Paul Levy
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"One more thing should come from this scheme, namely, a good honest school of musicians." —Henry Lee Higginson, on founding the Boston Symphony Orchestra.

The late Serge Koussevitzky fervently shared Henry Lee Higginson's vision of a "good honest school for musicians" —an academy where young musicians could extend their artistic training and broaden their experience under the guidance of eminent professionals. More than any other person, it was Koussevitzky who made the vision a reality; he was Director of the Berkshire Music Center from its founding in 1940 until his death in 1951, and his vigorous leadership has remained an inspiring example in the years since.

Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friends' Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.

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JANOS STARKER, cello
GILBERT KALISH, piano

Friday, 26 August at 9

SEIJI OZAWA conducting:

BARTÓK
Music for Strings, Percussion and Celesta

BRAHMS
Piano Concerto No. 1 in D minor, Opus 15

CLAUDIO ARRAU

Saturday, 27 August at 8:30

JOSEPH SILVERSTEIN conducting:

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Tanglewood Talks & Walks

Tanglewood Talks & Walks are a fascinating series of five Thursday lecture-luncheons at noon in the Tanglewood Tent, followed by a special guided tour of Tanglewood. Guest speakers include the musicians, conductors, and staff of the Boston Symphony Orchestra and Berkshire Music Center. Bring a lunch—we'll provide the refreshments. Please call the Tanglewood Friends Office at (413) 637-1600 for reservations. $2 contribution to the public, free to Friends of Tanglewood.

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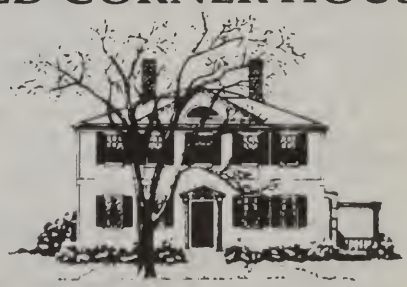
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a cooperative venture of the Boston Symphony Orchestra and the Boston Public Schools, is designed to give middle school students from the city and three suburban communities an all-encompassing arts and integration experience. Funded by the Massachusetts Department of Education, Bureau of Equal Educational Opportunity, the program offers 50 children weekly over a seven week period the opportunity to spend five days at Tanglewood. By utilizing the cultural and natural resources of the Berkshires, the participants share a variety of unique and meaningful activities: a rehearsal and concert at Tanglewood, instrument demonstrations by members of the Boston Symphony and the Berkshire Music Center, a dance workshop at Jacob's Pillow, trips to the Clark Institute, Chesterwood, Rockwell Museum, Berkshire Garden Centre, attendance at a theatrical performance or dance concert, as well as sports and swimming daily. In addition, the youngsters take part in small informal art workshops, led by members of the Days in the Arts staff, each of whom has expertise in some area of the arts.

The key to the great success of the program has been two-fold: a low key exposure to the arts as a part of a typical day's experiences, and the magnificent physical and aesthetic attributes of Tanglewood and the Berkshires.

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Isaac Witkin, *sculptor*

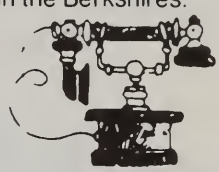
Selections from Isaac Witkin's Spill Series, *sculpture created with the molten overflow of industrial steel, may be seen at the Glass House, Tanglewood's exhibition room, located at the Main Gate.*

Isaac Witkin was born in Johannesburg, South Africa, in 1936 and moved to England in 1956. From 1957 to 1960 he studied with the English sculptor Anthony Caro at St. Martin's School of Art in London. He has since been assistant to Henry Moore and has taught at St. Martin's School of Art, Maidstone College of Art in Kent, Ravensbourn School of Art, and Parsons School of Design in New York City. He has presented his works in one-man and group exhibitions in Europe, Australia, and America, and is now represented by the Marlborough Gallery in New York. Currently he is on leave of absence from his position of artist-in-residence at Bennington College in Vermont to organize a state-sponsored sculptors' workshop in Binghamton, New York.

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Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO.*

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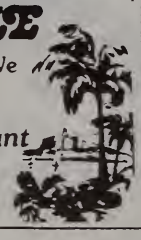
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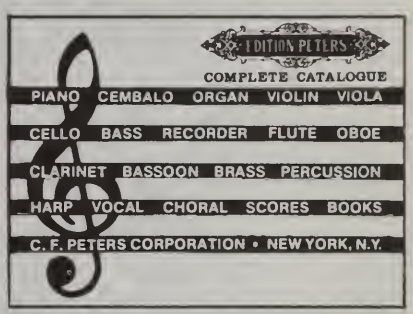
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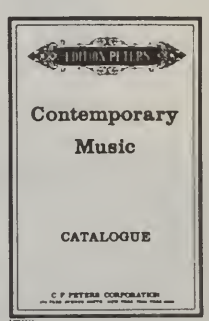
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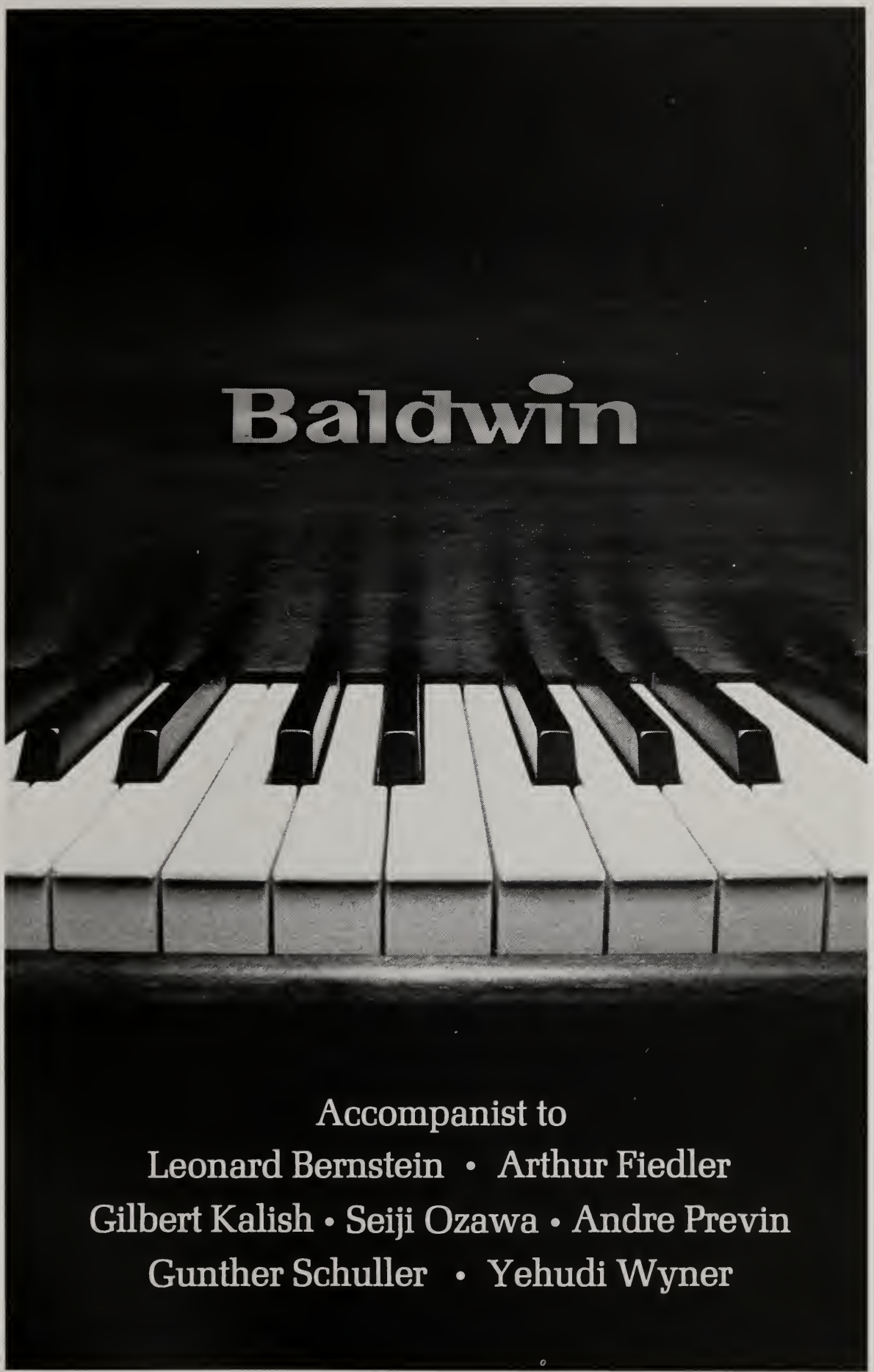
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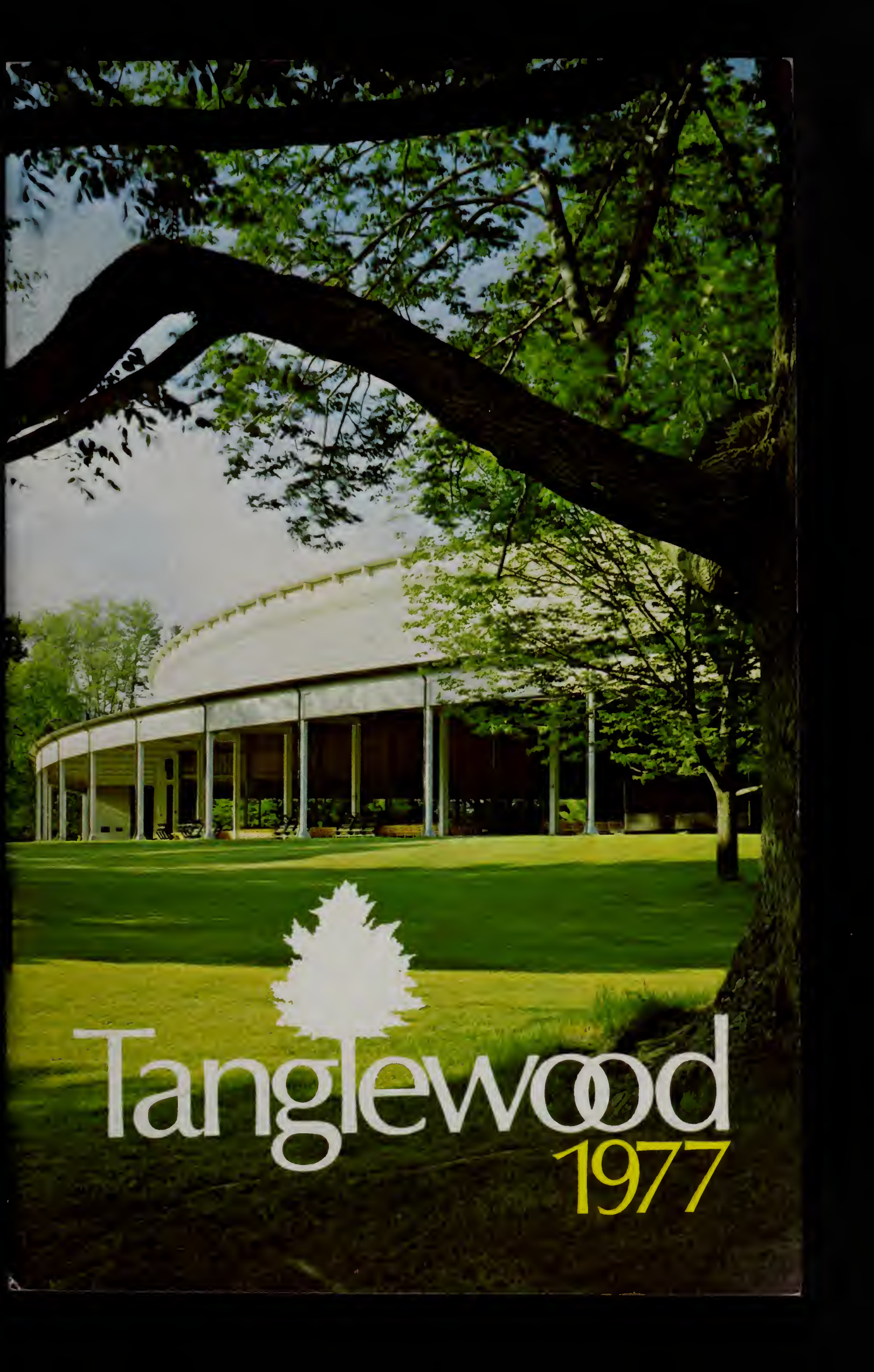


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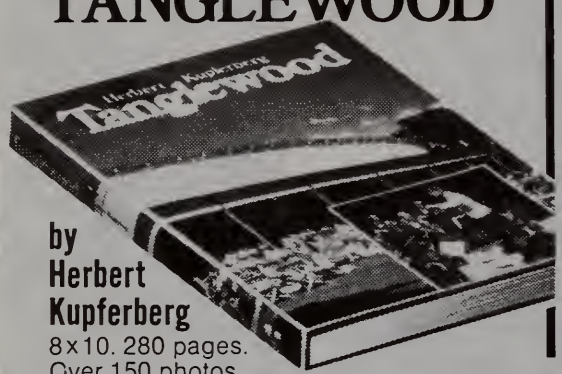
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Tanglewood

In August, 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted and on August 13, 1936, the Boston Symphony gave its first concert in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on August 12, 1937, the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries,* a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed, because of water damage to some of the instruments, and when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent

architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on June 16, 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall and several small studios — all part of the Berkshire Music Center, which had begun operations the preceding year — were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



The Shed under construction in 1938

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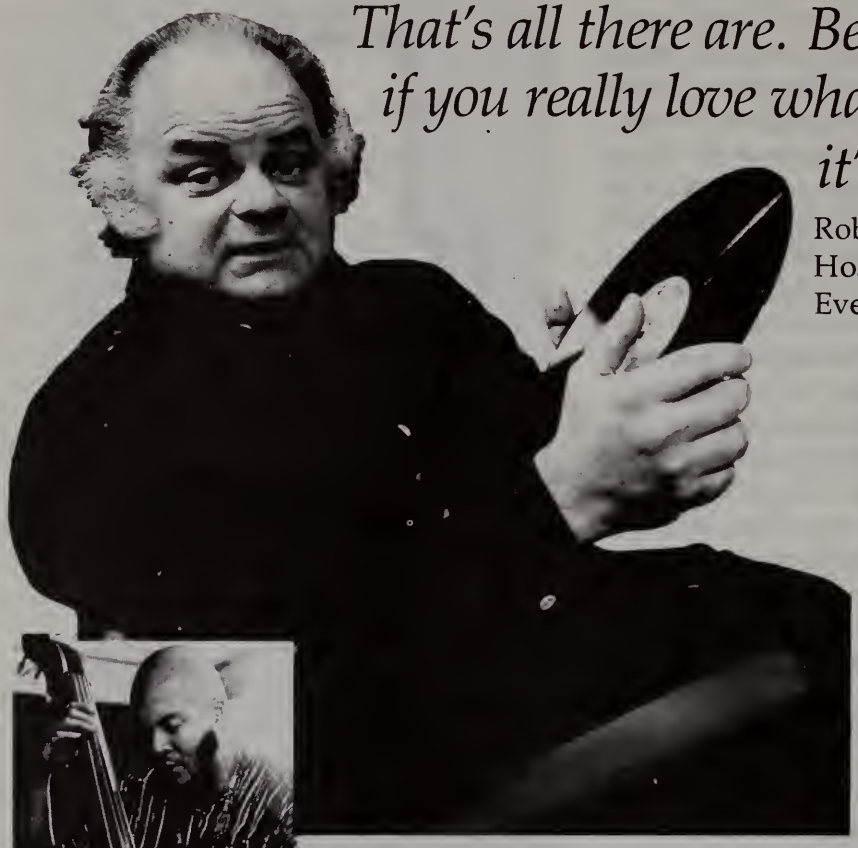
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five seasons, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa's recordings include: on the Deutsche Grammophon label, Berlioz's *Symphonie fantastique, La damnation de Faust, Roméo et Juliette* (which was awarded a *Grand Prix du Disque*), Ives's Symphony No. 4 and *Central Park in the Dark*, and de Falla's *Three-cornered Hat*, and, on the New World Records label, Griffes's *Songs of Fiona McLeod*. Recordings soon to be released are: Bartók's *Miraculous Mandarin Suite* and *Music for Percussion, Strings, and Celeste*, Tchaikovsky's Symphony No. 5, Brahms's Symphony No. 1, and Rimsky-Korsakov's *Sheherazade* on Deutsche Grammophon, and Sessions' *When Lilacs Last in the Door-yard Bloom'd* on New World Records.

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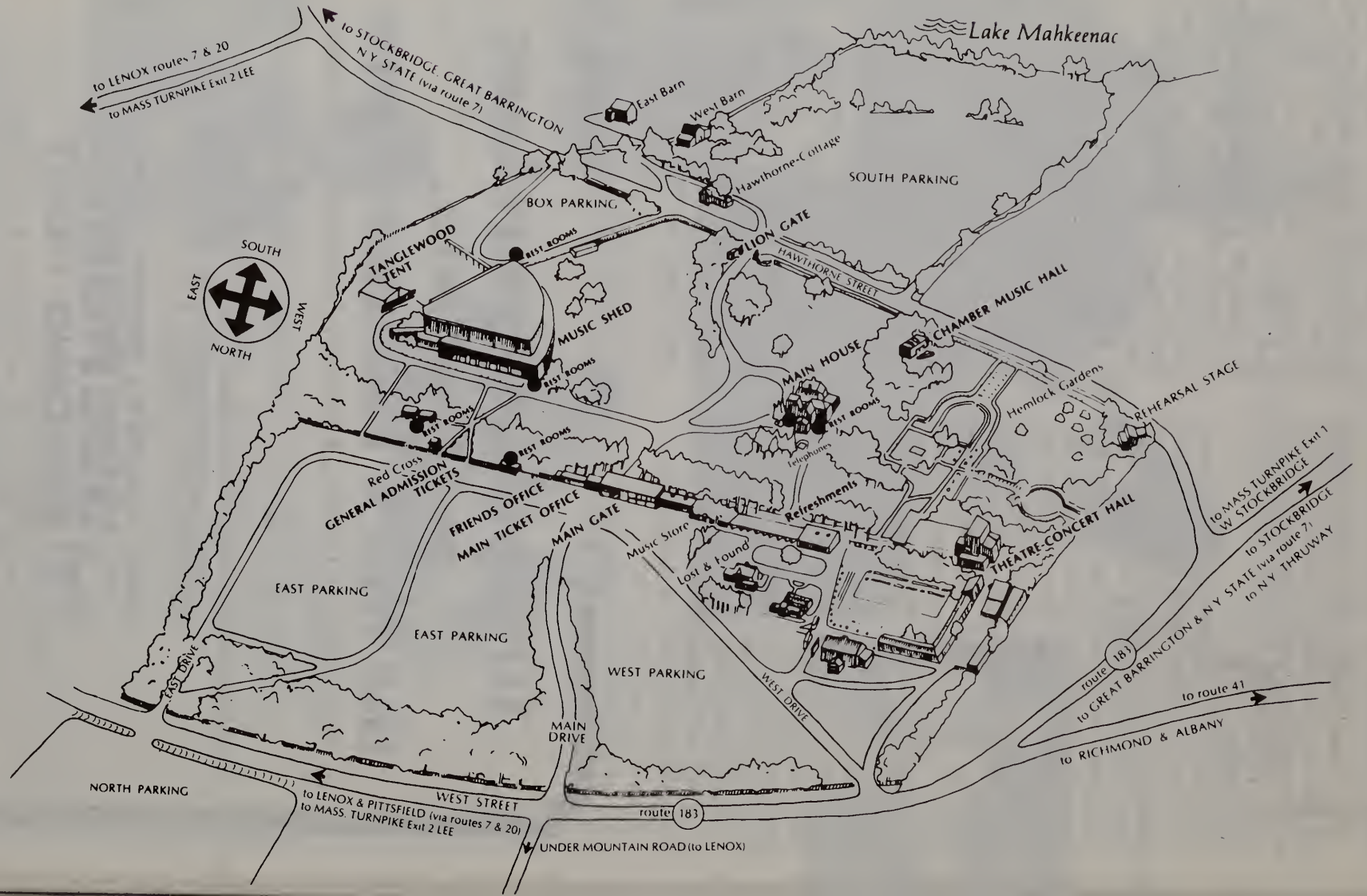
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Map of Tanglewood



Festival Information

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed on page 8 of the program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 10 am to 6 pm daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First Aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their name and seat number with the Guide at the Main Gate booth.

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Kenneth Sarch, *violin*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

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Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*

brass (cont.)
Paul Gay, *trombone*
*Gordon Hallberg, *trombone/tuba*
*Charles Kavaloski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
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Allegro non troppo
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Allegro

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Emanuel Borok
Assistant Concertmaster
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Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

Second violins
Victor Yampolsky
Fahnestock chair
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
Vyacheslav Uritsky
Laszlo Nagy
Michael Vitale
Darlene Gray
Ronald Wilkison
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

Cellos
Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
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Martha Babcock

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Acting Principal
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Bela Wurtzler
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Walter Piston chair
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Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

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Armando Ghitalla
Roger Louis Voisin chair
André Come
Rolf Smedvig
Gerard Goguen

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Ronald Barron
Norman Bolter
Gordon Hallberg
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Chester Schmitz

Timpani
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Bela Bartók
Music for String Instruments, Percussion and Celesta

Bartók was born 25 March 1881 at Nagyszentmiklós, Hungary, and died 26 September 1945 in New York City. Paul Sacher, founder and conductor of the Basel Chamber Orchestra, commissioned the Music for String Instruments, Percussion and Celesta *and gave the first performance in Basel, 21 January 1937, in celebration of his orchestra's tenth anniversary. Bartók had completed the score in Budapest, 7 September 1936. John Barbirolli introduced it to this country at concerts of the New York Philharmonic-Symphony Society on 28-29 October 1937.*



Béla Bartók, 1932.

Introducing *Music for String Instruments, Percussion and Celesta* to his *New York Herald-Tribune* readers in 1937, Lawrence Gilman characterized Bartók thus: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austerely sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past." If there is one quintessential Bartók composition, one work in which we can find all his strengths, the paradoxes in his music and the contradictions, the *Music for String Instruments, Percussion and Celesta* is it.

In 1936, Bartók was fifty-five and at the summit of his powers and reputation. He had begun to compose at eight and had played the piano in public since he was ten. At twenty-six he had become professor of pianoforte at the Conservatory in Budapest, succeeding his teacher, István Thomán, and over the course of thirty years he had earned an enviable reputation as a collector and scholar of Hungarian, Rumanian, Bulgarian, and Arabic folk music. He was even a success as a composer. It is true that his last American years were wretched, medically and fiscally, that he was discouraged to the point of giving up, that the support tendered by Serge Koussevitzky, who commissioned the *Concerto for Orchestra* for Boston, and by Yehudi Menuhin was literally life-saving. To imagine, however, that Bartók's whole life was spent in the condition of unrecognized genius is to have the picture quite wrong. There were, to be sure, failures and frustrations, like Mengelberg's cancellation of the New York premiere of the Piano Concerto No. 1 on Bartók's first American tour, or the endless delays and unpleasantnesses that dogged the early career of *The Miraculous Mandarin*, but since the triumphant Budapest premiere in 1917 of his choreographic poem, *The Wooden Prince*, his importance was understood, he had a good contract with a first-rate publisher ("This is a splendid thing . . . [it] counts as my greatest success as a composer so far"), and his music was widely and well performed.

He accepted Paul Sacher's commission on 27 June 1936, indicating in his letter that he was thinking of a work "for strings and percussion (thus, besides the strings, there would be piano, celesta, harp, xylophone, and percussion instruments)," and he completed the score ten weeks later, on 7 September. Though he seems to have entertained ideas about renaming the piece later, he retained its working title, *Musique pour instruments à cordes, batterie et céleste en quatre mouvements.* The other percussion turned out to be small drums, with and without snares, cymbals, tam-tam, bass drum, and kettledrums. In the finale, the piano part is

sometimes for four hands, the third and fourth being those of the celesta player. Bartók wants the strings on stage in two separated groups, and in his score includes a suggesting seating plan which puts first and second violins, first violas, and first cellos on the left, third and fourth violins, second violas, and second cellos on the right, basses across the back (firsts on the left, seconds on the right), and the other instruments in the middle, piano and celesta toward the left, harp and xylophone toward the right.

First, a dark fugue. The instruments are muted and it is a long time before they rise from pianissimo. The gait is irregular and mystifying. The theme itself is constricted, its range only a fifth. The texture is dense and tight. Then, mutes are removed, the tempo quickens, kettledrums and cymbals join, and a thwack on the bass drum signals the arrival of a tearing climax. The music drops rapidly from this height: the mutes return, the celesta adds new and magic colors, and the sounds disappear into the silence from which they had come.

That music is the source of most of the rest. The shapes in the second movement are derived from it, though this Allegro comes in as drastic contrast—quick, bright, inclined to be regular in its rhythms (though often and delightfully syncopated). Piano and harp make their first appearance, and there is constant antiphonal play between the two string orchestras. At its recapitulation, the first theme is pushed together so that what took four beats before is allowed only three.

The Adagio, beginning and ending with atmospheric dialogues of xylophone and kettledrums, traverses many moods, successive phrases of the fugue subject heralding the appearance of each new section. The finale is country dance music: right at the beginning, the first orchestra strums, and the second has a headlong Bulgarian tune. Here, too, the first movement's theme returns, but transformed, its intervals stretched wide, its harmonies open and unambiguous, and at the end, even the wild Bulgarian tune turns expansive in a harmonization and a rhythmic guise that might have been invented by Bartók's compatriot and friend, Zoltán Kodály. And so this work is in Bartók's life a marker from which we can look both back and forward: the first movement is the summation of his endeavors from about 1919 into the middle thirties, the time of the tough, concentrated, often fiercely dissonant music of *The Miraculous Mandarin*, the *Dance Suite*, the two Sonatas for violin and piano, the first two Piano Concertos, the Quartets Nos. 3, 4, and 5, the *Cantata profana*, while the radical reinterpretation of that material in the finale anticipates the "easier" writing of the later years, of the Violin Concerto No. 2, the Concerto for Orchestra, and the Piano Concerto No. 3.

—Michael Steinberg

Johannes Brahms
Piano Concerto No. 1 in D minor, Opus 15

Johannes Brahms was born in Hamburg, 7 May 1833, and died in Vienna on 3 April 1897. He wrote his Piano Concerto No. 1 in 1858, using some material that goes back as far as 1854 and that was originally intended for other purposes and designs. With Joseph Joachim conducting, Brahms himself played the first performance in Hanover on 22 January 1859. The first American performance was given 13 November 1875 by Nannetta Falk-Auerbach, with Carl Bergmann leading the New York Philharmonic.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—and older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to a place called The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, some of them distressingly arch, spending summers composing in places with names like Pörtschach, Mürzzuschlag, and Bad Ischl, but unable to tolerate any of them more than three years in a row, and of



The famous von Beckerath drawing of Brahms.

course writing solid masterpiece after solid masterpiece.

Right enough, but it has nothing to do with the twenty-five-year old Brahms struggling to bring his D minor Piano Concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on 22 December 1857. Four years earlier, on 28 October 1853, Robert Schumann closed his career as music critic with the celebrated, oft-invoked article *New Paths:* "... I have always thought that some day, one would be bound suddenly to appear, one called to articulate in ideal form the spirit of his time, one whose mastery would not reveal itself to us step by step, but who, like Minerva, would spring fully armed, from the head of Zeus. And he is come, a young man over whose cradle graces and heroes have stood watch. His name is Johannes Brahms ... and he [bears] even outwardly those signs that proclaim: here is one of the elect." That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance as well as manner (the beard was still twenty-two years away), blond, delicate, almost wispy. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer, Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On 27 February 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from auditory and visual hallucinations, tried to drown himself, and five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate, and in the following weeks, Brahms's kindliness, friendship, and gratitude, were transmuted into the condition of being passionately in love with this gifted, strong, captivatingly charming and beautiful thirty-five-year old woman. Moreover, she returned his feeling. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.



Johannes Brahms at twenty-five.

All this time, the music we now know as the D minor Piano Concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of those years, by Robert Schumann's madness and death, by Brahms's love

for Clara and hers for him, by their retreat from their passion. Its composition was marked as well by purely musical troubles, by the mixed effect of the very young man's originality, his ambition, his inexperience (particularly with respect to writing for orchestra), his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it and wrote to Joachim: "I'd really like to put my D minor Sonata aside for a long time. I have often played the first three movements with Frau Schumann. (Improved.) Actually, not even two pianos are really enough for me . . . I am in so confused and indecisive a frame of mind that I can't beg you enough for a good, firm response. Don't avoid a negative one either, it could only be useful to me." In March he had traveled the few miles from Düsseldorf to Cologne in order to hear the Beethoven Ninth for the first time. More than twenty-two years would pass before he allowed himself to complete a symphony and have it performed, but still, from then on, the idea of writing such a work gave him no peace. Before long, the sonata for which two pianos were not enough turned into the symphony it had really wanted to be in the first place (and the choice of D minor, the key of the Beethoven Ninth, for this sonata/symphony is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim.

For nearly two years, bundles of manuscript went back and forth, with criticisms, pleas, suggestions, decisions to leave certain things alone after all, inquiries about horn transpositions, discussion of the risk involved in assigning a solo to the third horn or of the advisability of omitting the piccolo altogether. In December 1857, he wrote the despairing sentence already quoted: "I have no judgment about this piece any more, nor any control over it," adding, "Nothing sensible will ever come of it." To which Joachim sensibly replied, "*Aber Mensch,* but I beg you, man, please for God's sake let the copyist get at the concerto." "I made more changes in the first movement," Brahms reported in March 1858 and even risked not sending them to Joachim. That good friend made his orchestra available for a reading rehearsal in Hanover in April, and bit by bit, Brahms came to face the inevitable—he must let it go and perform it.

The premiere in Hanover went well enough, but the performance in the more important city of Leipzig a few days later was a disaster: "No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration . . . I think it's the best that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?"

"For all that," Brahms wrote in the same letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second one will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor Symphony-that-never-was, he found a beautiful use when he set to it the words, "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem.* And who would want the D minor Concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words *Benedictus qui venit in nomine Domini,* all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

—M.S.

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Adagio
Allegretto grazioso
Allegro ma non troppo

INTERMISSION

SCHUMANN Cello Concerto in A minor, Opus 129

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Sehr lebhaft (very lively)

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Notes

Antoin Dvořák
Symphony No. 8 in G, Opus 88

Antonín Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He wrote his Symphony No. 8 between 26 August and 8 November 1889 and conducted the first performance in Prague on 2 February 1890.

When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher, Fritz Simrock, was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. The Symphony No. 8 in G is one that older listeners and record-collectors will remember as No. 4. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be published and circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering.

This table may be helpful:

new number	old number	key	date	
1		C minor	1865	*(Bells of Zlonice)*
2		B flat	1865	
3		E flat	1873	
4		D minor	1874	
5	3	F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	*(New World)*

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountains.** An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by the *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see G. B. Shaw's reviews of Dvořák's sacred works). In the nineties, this humble man, who had picked up the first rudiments of music in his father's combination of butcher-shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as Director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on.† Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major Symphony.

*The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until 28 October 1918.

†After talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation. See, for example, Béla Bartók's remark on page 15. Many living composers could speak eloquently to this subject.



Antonín Dvořák in 1892.

It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No. 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and had composed what is probably both his most admired and most performed piece of chamber music, the A major Piano Quintet, as well as the engaging Piano Quartet in E flat, Opus 87.

The new symphony opens strikingly with an introduction *in tempo*, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Robert Schumann

Cello Concerto in A minor, Opus 129

Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich near Bonn, 29 July 1856. He composed his Cello Concerto in October 1850, but the first performance was posthumous, given on 9 June 1860 by Ludwig Ebert in honor of the composer's fiftieth birthday.

It was in new surroundings, which might not have been considered favorable for composition, that Schumann wrote his Concerto for Violoncello. About two months before, he had installed himself at Düsseldorf. He had accepted the post of orchestral and choral leader, not without some hesitation, for Mendelssohn, who had conducted there, spoke not too well of the quality of the musicians. But the duties were light enough not to tax his strength or to intrude seriously upon the realm of the creative imagination.

The Schumanns, taking their farewell of Dresden, accordingly moved to the Rhine city on 2 September 1850. Clara was distressed at the noisy lodgings they were at first compelled to take, because her husband's failing health required a peaceful environment. But the local musicians gave the pair a heartening welcome, with a serenade, a combined concert, supper and ball on 7 September. Choral and orchestral rehearsals began and promised well. This promise was not to be fulfilled; Schumann, unequal to the requirements of the position, later encountered friction which resulted in his forced resignation. But in October 1850, Schumann was still optimistic over his new situation. Neither the necessity of adjustment to

new routine, nor the strain of making new acquaintances prevented him from composing industriously. A visit to Cologne and the Cathedral there on 29 September made its impress upon the *Rhenish* Symphony, which he composed in November.

Before this he composed his Concerto for Violoncello and Orchestra. The work was sketched between 10 and 16 October; the full score completed by 24 October. Clara Schumann entered in her diary, 16 November: "Robert is now at work on something. I do not know what, for he has said nothing to me about it [this was the Symphony in E flat]. Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." There is another reference to the Concerto the following year. "I have played Robert's Violoncello Concerto again," Mme. Schumann wrote, 11 October 1851, "and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!"

Schumann himself does not seem to have been entirely satisfied. He contemplated a performance at one of the Düsseldorf concerts two years later (May, 1852), but apparently withdrew the work. He did not give it to a publisher until 1854, and corrected the proofs early in that year, shortly before the sorrowful event which made restraint necessary—his attempt at suicide by throwing himself into the river Rhine.

In this concerto we glimpse the experimental side to Schumann's temperament. He is interested here in compression and in new ways of connecting the parts of multi-movement compositions. Both the initial woodwind chords and the wonderful cello melody to which they open the door have more than local functions. The idea of the chords pervades the slow movement, and the cello theme turns into a recitative, shared fascinatingly and poignantly by soloist and orchestra, that forms the bridge from second movement to finale. Each movement is linked to the next and the middle one, though it sets out in gloriously expansive song, has in itself something of the character of bridge or intermezzo. The shift into six-eight time for the last pages of the finale is a device that Brahms obviously found worth imitating. Just before that happens in this concerto, Schumann introduces a brief cadenza. Cellists have often found it a problem—it is to begin with puzzling as an idea and unsatisfying in effect that in a concerto whose solo line flies easily so high, dangerously high, the cadenza should be confined to the low register—and Janós Starker will substitute one of his own.

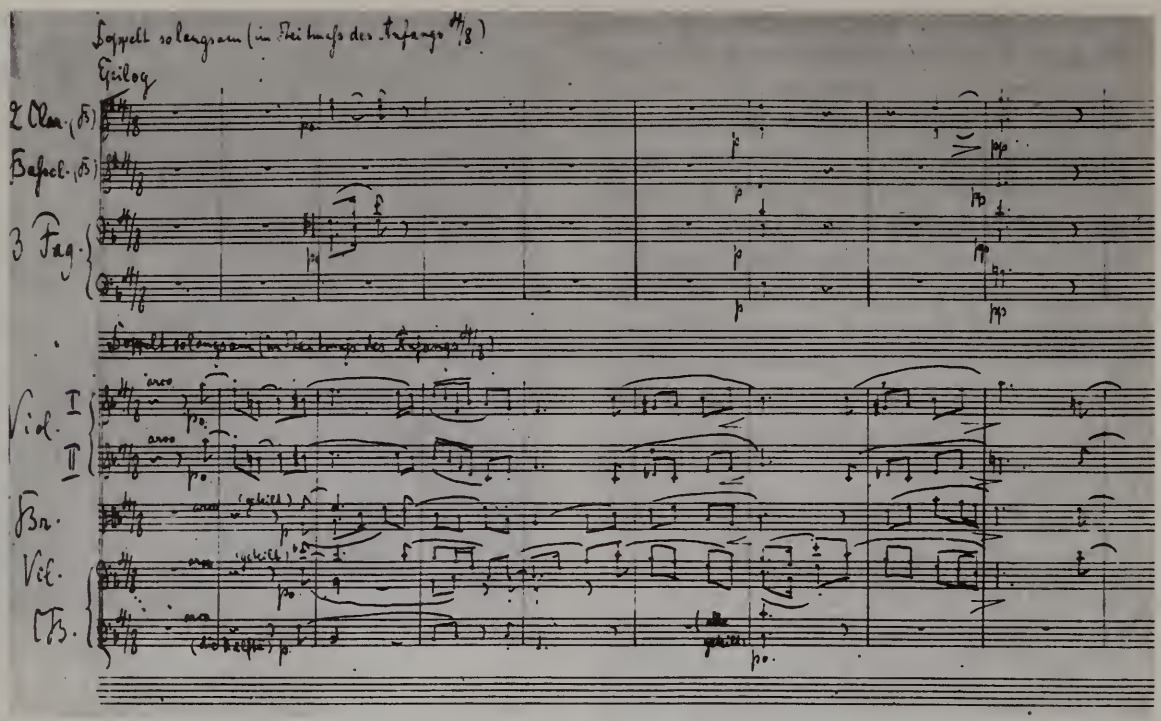
—John N. Burk/M.S.

Richard Strauss

Till Eulenspiegel's Merry Pranks, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

Richard Strauss was born in Munich on 11 June 1864 and died in Garmisch, 8 September 1949. He completed Till Eulenspiegel *on 6 May 1895, and Franz Wüllner conducted the first performance in Cologne on 5 November that year. The Boston Symphony, Emil Paur conducting, introduced the work in this country on 21 February 1896.*

There was a real Till Eulenspiegel, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title, *Here beginneth a merye Jest of a man that was called Howleglas* (*Eule* in German means owl and *Spiegel* mirror or looking-glass). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive



Strauss's autograph manuscript of Till Eulenspiegel, *the beginning of the epilogue.*

clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist, Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of twentieth-century music, the oratorio *Thyl Claes* by the Russian-German composer, Vladimir Vogel.

Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the eighties and early nineties, and for which he was proclaimed as Wagner's heir. Indeed, Strauss's first idea was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild,* but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater depth, taking into account his contempt for humanity, also presents considerable difficulties."

But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on 6 May 1895. As always, he could not make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote: "I really cannot provide a program for *Eulenspiegel.* Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two Eulenspiegel motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them."

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among the market-women, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later*, and to say that the opening music is intended as a once-upon-a-time prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

—M.S.

*It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."

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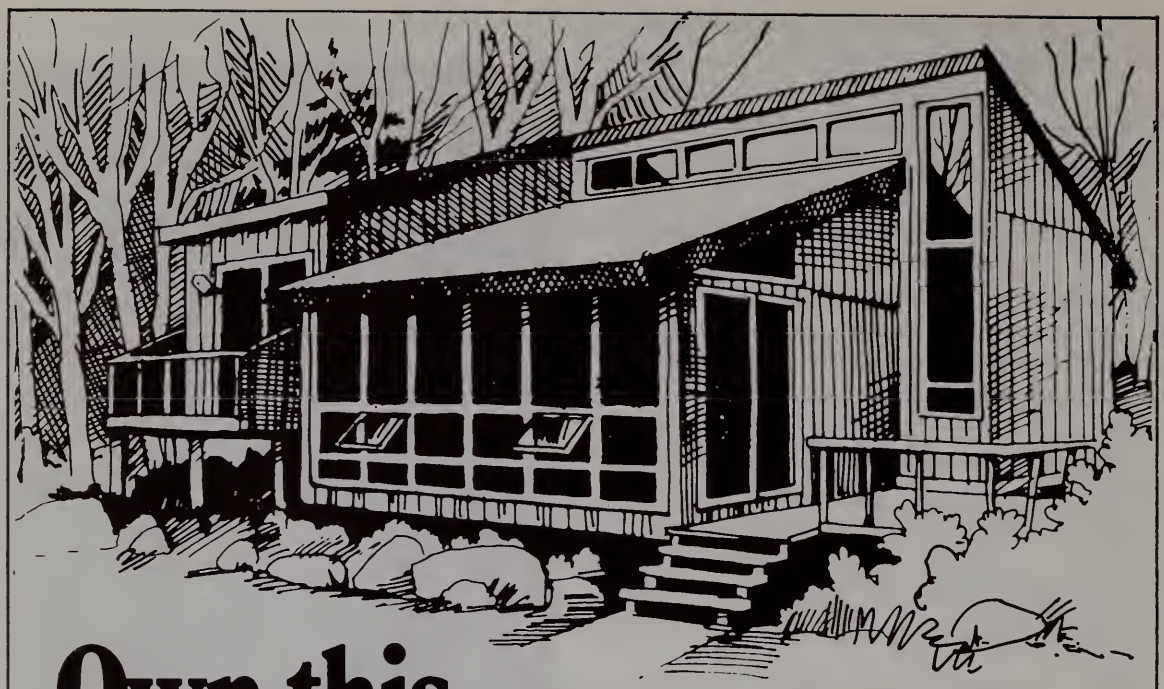
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Tanglewood 1977



Sunday, 28 August at 2:30

SEIJI OZAWA, conductor

MAHLER Symphony No. 3

First Part

1. Kräftig. Entschieden.
 Forceful. Decisive.

INTERMISSION

Second Part

2. Tempo di Menuetto. Sehr mässig. Ja nicht eilen! Grazioso.
 In minuet tempo. Very moderate. On no account hurry! Graceful.
3. Comodo. Scherzando. Ohne Hast.
 Easy-going. Jesting. Without haste.
4. Sehr langsam. Misterioso. Durchaus *ppp*.
 Very slow. Mysterious. *ppp* throughout.
 (words by Nietzsche)
5. Lustig im Tempo und keck im Ausdruck.
 Cheerful in tempo and jaunty in expression.
 (words from *The Boy's Magic Horn*)
6. Langsam. Ruhevoll. Empfunden.
 Slow. Peaceful. Deeply felt.

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For complete program information, write to Subscription Office, Symphony Hall, Boston, Mass. 02115, or call 266-1492.

Notes

Gustav Mahler
Symphony No. 3

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna, 18 May 1911. He did the main work on the Third Symphony in the summers of 1895, when he composed the second through sixth movements, and 1896, when he added the first. Two songs, Ablösung im Sommer (Relief in Summer) *and* Das himmlische Leben (Life in Heaven), *provide source material for some of the symphony, and they go back to about 1890 and February 1892 respectively. Mahler made final revisions in May 1899. The symphony was introduced piecemeal. Arthur Nikisch conducted the second movement, then presented as* Blumenstück (Flower Piece), *with the Berlin Philharmonic on 9 November 1896. Felix Weingartner gave the second, third, and sixth movements with the Royal Orchestra, Berlin, on 9 March 1897. With L. Geller-Wolter singing the alto solos, Mahler himself conducted the first complete performance at the Festival of the Allgemeiner Deutscher Musikverein in Krefeld on 9 June 1902. Ernst Kunwald introduced the Third Symphony in the United States at the Cincinnati May Festival, 9 May 1914.*

"Any ass can see that," said Brahms when someone pointed out the resemblance of the big tune in the finale of his First Symphony to the one in Beethoven's Ninth. It is not recorded what Mahler said when someone—and someone must have—remarked on his beginning the Third Symphony with the Brahms First, as it were. That, too, any ass can see, and we know what Mahler thought of such asses (cf. his song about the ass, the cuckoo, and the nightingale—*Lob des hohen Verstandes (Praise of Lofty Intellect)*—composed in June 1896, midway through his work on the Third Symphony). Mahler was neither forgetful nor a plagiarist, and more than forty years ago Donald Francis Tovey asserted the view than considered heterodox that "we cannot fall back upon the device of classifying Mahler as one of the conductor-composers who have drifted into composition through the urge to display their vast memories as experienced conductors." No, this beginning is allusion and reference, both to a particular monument of the symphonic tradition and to a type of triumphal song. Mahler lived ambivalently in tradition, wanting at the same time to be part of it and, in Henry-Louis de la Grange's word, to "insult" it. The Third, the biggest of his symphonies as well as the most extraordinary in proportions and design, is the most massive of his insults.

When Mahler visited Sibelius in 1907—he was then near to completing his Eighth Symphony—the two composers argued about "the essence of symphony," Mahler rejecting his colleague's creed of severity, style, and logic, by countering with "No, a symphony must be like the world. It must embrace everything." Twelve years earlier, while actually at work on the Third, he had remarked that to "call it a symphony is really incorrect, as it does not follow the usual form. The term 'symphony'—to me this means creating a world with all the technical means available."

The completion of the Second Symphony the previous summer had given him confidence: he was sure of being "in perfect control" of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, waterbirds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life—A Midsummer Night's Dream* (adding "not after Shakespeare, critics and Shakespeare mavens please note"). Before he wrote any music he worked out a scenario in five sections, entitled *What the forest tells me, What the trees tell me, What twilight tells me* ("strings only" he noted), *What the cuckoo tells me (scherzo),* and *What the child tells me.* He changed all that five times during the summer as the music began to take shape in his

mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Nietzschean *Gay Science* (first *My Gay Science*). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night tells me* and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by time his composing vacation came to an end on 20 August, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm (Song of the Prisoner in the Tower)*, and *Wo die schönen Trompeten blasen (Where the beautiful trumpets sound)*. It was the richest summer of his life.

In June 1896, he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics *Lob des hohen Verstandes*. In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the Awakening of Pan and the Triumphal March of Summer wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, *What the child tells me*, which was the *Life in Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream*, but in the eighth and last of Mahler's scenarios, dated 6 August 1896, the superscription is simply *A Midsummer Noon's Dream*, with the following titles given to the individual movements:

First Part:
Pan awakes. Summer comes marching in (Bacchic procession).

Second Part:
What the flowers in the meadow tell me
What the animals in the forest tell me
What humanity tells me
What the angels tell me
What love tells me

At the premiere, the program page showed no titles at all, only tempo, generic, and character indications. "*Beginning with Beethoven,*" wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program. —But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it. —And so yet again: *pereat* every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator."

Writing at about the same time to the conductor Josef Krug-Waldsee, Mahler elaborated: "Those titles were an attempt on my part to provide non-musicians with something to hold on to and with a signpost for the intellectual, or better, the expressive content of the single movements and of their relationships to each other and to the whole. That it didn't work (as, in fact, it could never work) and that it led only to misinterpretations of the most horrendous sort became painfully clear all too quickly. It's the same disaster that had overtaken me on previous and similar occasions, and now I have once and for all given up commenting, analyzing, all such expediencies of whatever sort. These titles ... will surely say something to you *after* you know the score.



Gustav Mahler, 1907.

You will draw intimations from them about how I imagined the steady intensification of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turns points toward and reaches a region beyond itself (God).

"Please express that in your own language, without quoting those extremely inadequate titles, and that way you will have acted in my spirit. I am *very* grateful that you asked me [about the titles], for it is by no means inconsequential to me and for the future of my work how it is introduced into public life."

Words a program annotator quotes at his peril. But the climate has changed in these seventy-five years and today's audience is very much inclined to come to Mahler with that willingness to surrender for which he hoped. We do well to ignore the "Titan" claptrap Mahler imposed on his First Symphony years after its composition. When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

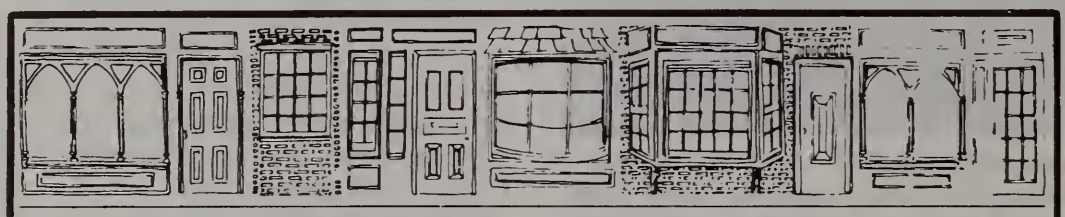
The first movement accounts for roughly one third of the symphony's length. Starting with magnificent gaiety, it falls at once into a mood of tragedy—see-sawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follows the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realization of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the sort that used to cause critics to complain of Mahler's "banality," elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—with its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that was dropped from this design and finally made its way into the Fourth Symphony. In the last measures, Wagner's *Parsifal* flower-maidens make a ghostly appearance in Mahler's Upper Austrian pastoral.

In the third movement, Mahler draws on his song *Ablösung im Sommer (Relief in Summer)*, whose text tells of waiting for Lady Nightingale to start singing as

soon as the cuckoo is through. The marvel here is the landscape with the posthorn, not only the lovely melody itself, but the way it is introduced (the magic transformation of the very "present" trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

Low strings rock to and fro, the harps accenting a few of their notes, the see-sawing horn chords from the first pages return, and a human voice intones the *Midnight Song* from Friedrich Nietzsche's *Thus spoke Zarathustra.* (See page 34). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler. The harmony is almost as static as the dynamics, being frozen in all but a few measures to a pedal D (the beginning and end, which frame that D in its own dominant, A, are exceptions, and so is the setting with solo violin of *"Lust tiefer noch als Ewigkeit* (Joy deeper still than heartbreak)."



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From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from the folk-song collection *Des Knaben Wunderhorn (The Boy's Magic Horn),* though the interjections of *"Du sollst ja nicht weinen* (But you mustn't weep)" are Mahler's own. A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation *"Liebe nur Gott* (Only love God)" and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Symphony: the solemnly archaic chords first heard at *"Ich hab übertreten die Zehen Gebot* (I have trespassed against the Ten Commandments)" will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins are silent in this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made: "In Adagio movements," he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—Minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom ... with Adagios—the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio's original title, *What love tells me,* refers to Christian love, *agape,* and Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their



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thundering kettledrums be played "not with brute strength, [but] with rich, noble tone" and that the last measure "not be cut off sharply" so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

—Michael Steinberg

O Mensch ! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tiefe, tiefe Ewigkeit!

Friedrich Nietzsche

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked
The world is deep,
And deeper than the day had thought!
Deep is its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang;

Sie jauchzten fröhlich auch dabei,

Dass Petrus sei von Sünden frei.

Denn als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: "Was stehst du denn hier?
Wenn ich dich anseh', so weinest du mir."

"Und sollt ich nicht weinen, du gütiger Gott
Du sollst ja nicht weinen!
Ich hab übertreten die Zehen Gebot;

Ich gehe und weine ja bitterlich
Du sollst ja nicht weinen!
Ach komm und erbarme dich über mich!"

"Hast du denn übertreten die Zehen Gebot,
So fall auf die Knie und bete zu Gott,
Liebe nur Gott in alle Zeit,
So wirst du erlangen die himmlische Freud."

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud war Petro bereit
Durch Jesum und allen zur Seligkeit.

from *The Boy's Magic Horn*

Three angels were singing a sweet song:

With joy it resounded blissfully in heaven.
At the same time they happily shouted with joy
That Peter was absolved from sin.

For as Lord Jesus sat at table,
Eating supper with his twelve apostles,
So spoke Lord Jesus: "Why are you standing here?
When I look at you, you weep."

"And should I not weep, you kind God!
No, you mustn't weep.
I have trespassed against the Ten Commandments.
I go and weep, and bitterly
No, you mustn't weep.
Ah, come and have mercy on me!"

"If you have trespassed against the Ten Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy."

Heavenly joy is a blessed city,

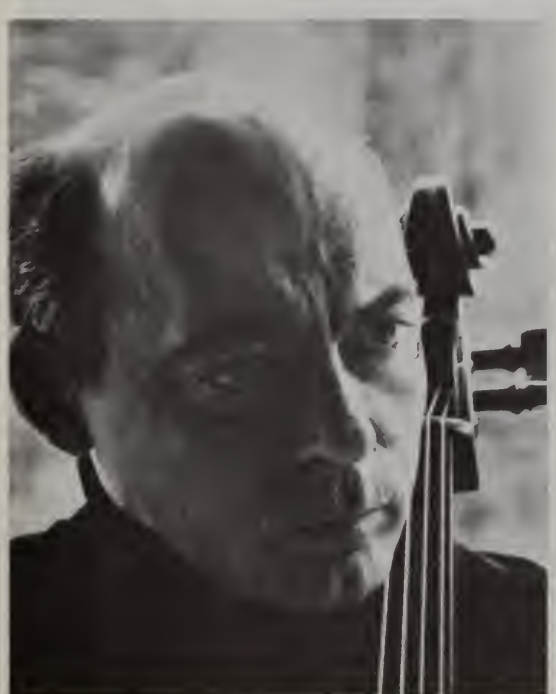
Heavenly joy, that has no end.

Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

Guest Artists

Janós Starker

Budapest-born Janós Starker began cello studies at the age of six and performing in Hungary at ten. He attended Budapest's Franz Liszt Academy until he dropped out at fifteen. After World War II he became principal cellist with the Budapest Opera and Philharmonic Orchestra. Disillusioned with the political atmosphere of central Europe, he emigrated to the United States in 1948. He joined the Dallas Symphony as first cellist, later the Metropolitan Opera, and then the Chicago Symphony under the late Fritz Reiner, and in 1958, he joined the faculty of Indiana University in Bloomington, where he is now Distinguished Professor. During the 1976-77 season he performed music of twentieth-century composers including Kodály, Debussy, Prokofiev, Barber, and Martinu and toured throughout the United States, Europe, and in Israel. His recordings include the complete Bach suites for unaccompanied cello, Peter Mennin's Concerto with the Louisville Orchestra, the Brahms trios with Julius Katchen and Josef Suk, and Ernest Bloch's *Schelomo* and *Voice in the Wilderness* with the Israel Philharmonic under Zubin Mehta. He has also recorded the *Road to Cello Playing*, an educational recording which demonstrates his system of study, and has developed the so-called Starker Bridge, a wooden bridge with cone-shaped holes which magnify the quality and quantity of a cello's tone. This is his first performance with the Boston Symphony.



Gilbert Kalish

Gilbert Kalish, born in 1935, studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford, and earned an A.B. at Columbia College. He has long been the pianist for the Contemporary Chamber Ensemble and has performed twentieth-century concertos by Berg, Carter, Messiaen, and Stravinsky. He appears regularly with the Boston Symphony Chamber Players with whom he has toured in Europe and throughout the United States. As a soloist he has performed in the United States, Europe, Australia, and New Zealand. He recently recorded three volumes of Haydn piano sonatas and the *Concord* sonata of Charles Ives for Nonesuch. He is currently Artist-in-Residence at the State University of New York at Stony Brook and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood.





Claudio Arrau

Chilean-born pianist Claudio Arrau, born in 1903, first performed at the age of five, and in 1910 was sent by the Chilean government to Berlin where he studied with Martin Krause. During 1914-15 he gave recitals in Germany and Scandinavia, and after World War I he performed throughout Europe, returning to South America in 1921. He made his debut in the United States in 1923 and with the Boston Symphony Orchestra in 1924. Between 1925 and 1940 he lived primarily in Berlin and taught at Stern's Conservatory. In 1927 he won the *Grand Prix International des Pianistes* at Geneva. In 1941 he settled in the United States, and has since made frequent tours. His most recent 1974-75 tour included the United States, Europe, South America, Tokyo, Sydney, Melbourne, Tel Aviv, Baalbek, and Teheran. Among his recordings are Beethoven's thirty-two piano sonatas and five concertos, Brahms's concertos, and the complete Chopin works for piano and orchestra. He is currently recording the complete piano works of Schumann, as well as the major works of Liszt and Chopin, and he is also working on a new edition of Beethoven's piano sonatas for Peters in Frankfurt. His most recent appearance with the BSO in 1964 was a performance of Mozart's Concerto in D major, K. 451.



Joseph Silverstein

Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and

recently recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Last fall, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin.

Birgit Finnilä

Contralto Birgit Finnilä was born in western Sweden near Falkenberg. As a child she heard a great deal of chamber music performed at home, and at seventeen she began voice studies in Goeteborg. Marriage and a new home in Finland interrupted her studies for two years until, upon returning to Goeteborg, she resumed her studies and made her debut there in 1963. After coaching with Roy Henderson in London, she soon began singing with European opera houses and orchestras including the London Philharmonia, the Halle Orchestra of Manchester, the Concertgebouw of Amsterdam, the Berlin Philharmonic, the Prague and London symphonies, and the orchestras of Oslo, Stockholm, and Copenhagen. She has also performed with the Israel Philharmonic, the Melbourne and Sydney orchestras, and in America with the New York and Los Angeles philharmonic orchestras, the Philadelphia and Minnesota orchestras, the National, Detroit, Cincinnati, Baltimore, Houston, and San Francisco symphonies. Among her many recordings is Vivaldi's *Juditha Triumphans,* recorded in Berlin under Vittorio Negri, for which she received a *Grand Prix du Disque.* She performed with the Boston Symphony Orchestra last April in Mahler's Third Symphony.



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Boston Boy Choir

The Boston Boy Choir of the Boston Archdiocesan Choir School, which was founded in 1963 under the patronage of the late Cardinal Cushing, is in residence at St. Paul's Church in Cambridge. Members are students ranging in age from nine to fourteen who receive full academic training as well as an extensive musical education; its music director is Theodore Marier. The choir performs in the Boston area and throughout New England. Their most recent performance with the Boston Symphony was in Mahler's Third Symphony last April.

Tanglewood Festival Chorus

The Tanglewood Festival Chorus was formed under the joint auspices of the Berkshire Music Center and Boston University in 1970. The director since its foundation, John Oliver, is director of choral and vocal activities for Tanglewood, a member of the MIT faculty and director of the MIT Choral Society. The Festival Chorus made its debut at Symphony Hall in a 1970 performance of Beethoven's Ninth Symphony, and has since taken part in concert directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler, and Michael Tilson Thomas. Members of the chorus come from the Greater Boston area and from all walks of life, and they rehearse throughout the year. The Chorus's first appearance on records, in the Boston Symphony's *Damnation of Faust,* conducted by Seiji Ozawa, was nominated for a Grammy



as the best choral recording of the year. Their most recent appearance with the BSO was last week in Berlioz's *Requiem,* Seiji Ozawa conducting.

Sopranos
Margaret Aquino
Cynthia Armstrong
Deborah London Berg
Marie-Christine Casey
Susan Chapman
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Rebecca Flewelling
Yvonne Frazier
Marilyn L. Haskel
Alice Honner
Beth Howard
Frances Kadinoff
Carole Stevenson Kane
Vivian LaMorder
Barbara Levy
Joyce Lucia
Virginia Lambert Mason
Betsy Moyer
H. Diane Norris
Joan Pernice
Nancy Peterson
Gail Ransom
Rhonda Rivers
Judith L. Rubenstein
Barbara A. Scales
Bette L. Snitzer
Ann K. Staniewicz
Jane Stein
Janet Wade
Pamela Wolfe

Altos
Mary Bennett
Skye Burchesky
Anne Butler
Bette Carey
Doris Halvorson Coe
Elizabeth H. Colt
Mary Crowe
Mary Curtin
Catherine Diamond
Ann Ellsworth
June Fine
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Florence A. St. George
Lisa Tatlock
Kathi Tighe
Susan Watson
Maria E. Weber
Mary J. Westbrook

Tenors
Antone Aquino
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One of Soviet Georgia's senior citizens thought Dannon was an excellent yogurt. She ought to know. She's been eating yogurt for 137 years.

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William Gibson



George Humphrey



Robert Karol

Farewell and thanks

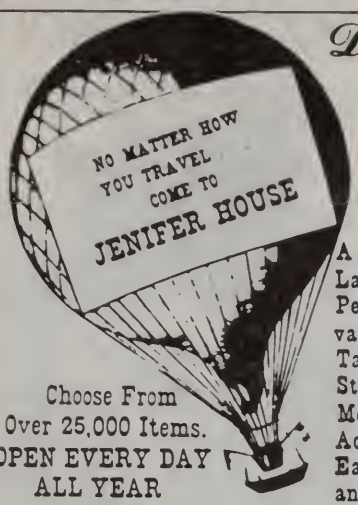
Five members of the Boston Symphony are leaving the orchestra at the end of the season that concludes with these concerts. They are trombonist William Gibson, who joined in 1955, violists George Humphrey and Robert Karol, who joined in 1934 and 1950 respectively, bass player Henry Portnoi, who joined in 1943, and principal second violinist Victor Yampolsky, who joined in 1973.



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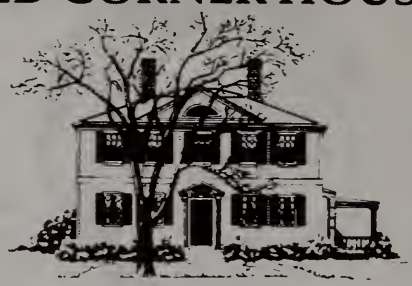
Remember, you haven't seen the Berkshires if you haven't seen JENIFER HOUSE!

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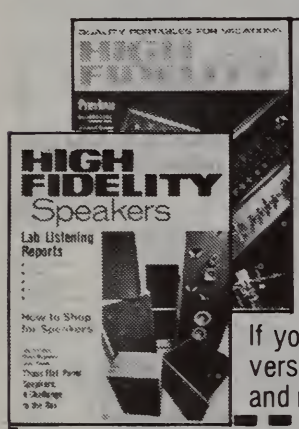
a cooperative venture of the Boston Symphony Orchestra and the Boston Public Schools, is designed to give middle school students from the city and three suburban communities an all-encompassing arts and integration experience. Funded by the Massachusetts Department of Education, Bureau of Equal Educational Opportunity, the program offers 50 children weekly over a seven week period the opportunity to spend five days at Tanglewood. By utilizing the cultural and natural resources of the Berkshires, the participants share a variety of unique and meaningful activities: a rehearsal and concert at Tanglewood, instrument demonstrations by members of the Boston Symphony and the Berkshire Music Center, a dance workshop at Jacob's Pillow, trips to the Clark Institute, Chesterwood, Rockwell Museum, Berkshire Garden Centre, attendance at a theatrical performance or dance concert, as well as sports and swimming daily. In addition, the youngsters take part in small informal art workshops, led by members of the Days in the Arts staff, each of whom has expertise in some area of the arts.

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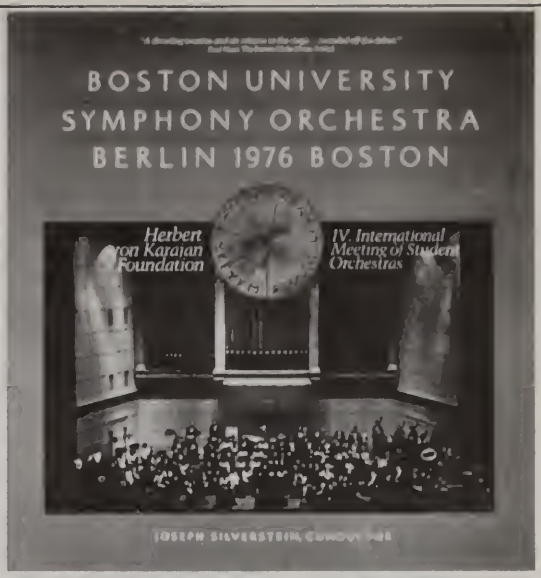
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Isaac Witkin, *sculptor*

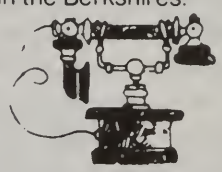
Selections from Isaac Witkin's Spill Series, *sculpture created with the molten overflow of industrial steel, may be seen at the Glass House, Tanglewood's exhibition room, located at the Main Gate.*

Isaac Witkin was born in Johannesburg, South Africa, in 1936 and moved to England in 1956. From 1957 to 1960 he studied with the English sculptor Anthony Caro at St. Martin's School of Art in London. He has since been assistant to Henry Moore and has taught at St. Martin's School of Art, Maidstone College of Art in Kent, Ravensbourn School of Art, and Parsons School of Design in New York City. He has presented his works in one-man and group exhibitions in Europe, Australia, and America, and is now represented by the Marlborough Gallery in New York. Currently he is on leave of absence from his position of artist-in-residence at Bennington College in Vermont to organize a state-sponsored sculptors' workshop in Binghamton, New York.

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The late Serge Koussevitzky fervently shared Henry Lee Higginson's vision of a "good honest school for musicians" —an academy where young musicians could extend their artistic training and broaden their experience under the guidance of eminent professionals. More than any other person, it was Koussevitzky who made the vision a reality; he was Director of the Berkshire Music Center from its founding in 1940 until his death in 1951, and his vigorous leadership has remained an inspiring example in the years since.

Serge Koussevitzky was succeeded by Charles Munch, and it is a mark of the Center's success that the Boston Symphony's present Music Director, Seiji Ozawa, studied here during the Munch era. Alumni of the Center are among the most prominent and active members of the music world; more than ten percent of the members of this country's major orchestras are graduates of the Center, as are many of the world's notable conductors, instrumental soloists and singers.

Today the primary responsibility for the Center's direction is in the hands of Gunther Schuller, composer, writer, conductor and President of the New England Conservatory until June 1977. Average enrollment is somewhat over 400 each summer, of which approximately140 are members of the Center's Fellowship Program; this provides free tuition (and in many cases free board and expenses) for instrumentalists, singers, conductors and composers of post-graduate calibre. In addition to the Fellowship Program, Boston University, through its Tanglewood Institute, offers several college-credit programs for talented high school musicians; the noted soprano Phyllis Curtin directs a singers' seminar highlighted by her own master classes. Finally, each summer the Center's Festival of Contemporary Music (August 13-17 this year), presented in cooperation with the Fromm Music Foundation at Harvard, offers a broad spectrum of the most advanced music of today's composers in a gala week of performances.

The Boston Symphony's Concertmaster and Assistant Conductor Joseph Silverstein heads a faculty that includes principal players and members of the Orchestra and faculty members of Boston University's School of Fine Arts, plus leading soloists, conductors and composers. The Center has numerous studios for practice and chamber music, and an extensive library of music literature and scores. Rehearsals and concerts of the Berkshire Music Center Orchestra and other student groups take place mostly in the Theatre-Concert Hall, while lectures, seminars, conducting classes, vocal and choral rehearsals, composers' forums and chamber music concerts take place in the Chamber Music Hall, in the West Barn, in the Hawthorne Cottage, on the Rehearsal Stage, and in the small studios both on the Tanglewood grounds and in buildings leased in Lenox. Each summer the Baldwin Piano and Organ Company generously provides over 100 keyboard instruments for individual practice; other instruments—percussion, for example—are provided by the Orchestra.

The Boston Symphony is assisted in supporting the Center by the National Endowment for the Arts, a Federal agency, as well as by individual and corporate sponsors. Scholarships are awarded to the majority of the students, who are chosen by audition on a competitive basis. The cost of the scholarship program is large and adds substantially to the Orchestra's yearly deficit—one major reason for the establishment of the Friends of Music at Tanglewood, a group that provides critical support for the Center. A brief account of members' privileges is printed on page 41, and more information may be had at the Friends' Office near the Main Gate. We invite you to see and hear for yourself the remarkable calibre of the Center's young musicians.

The Friends of Music At Tanglewood

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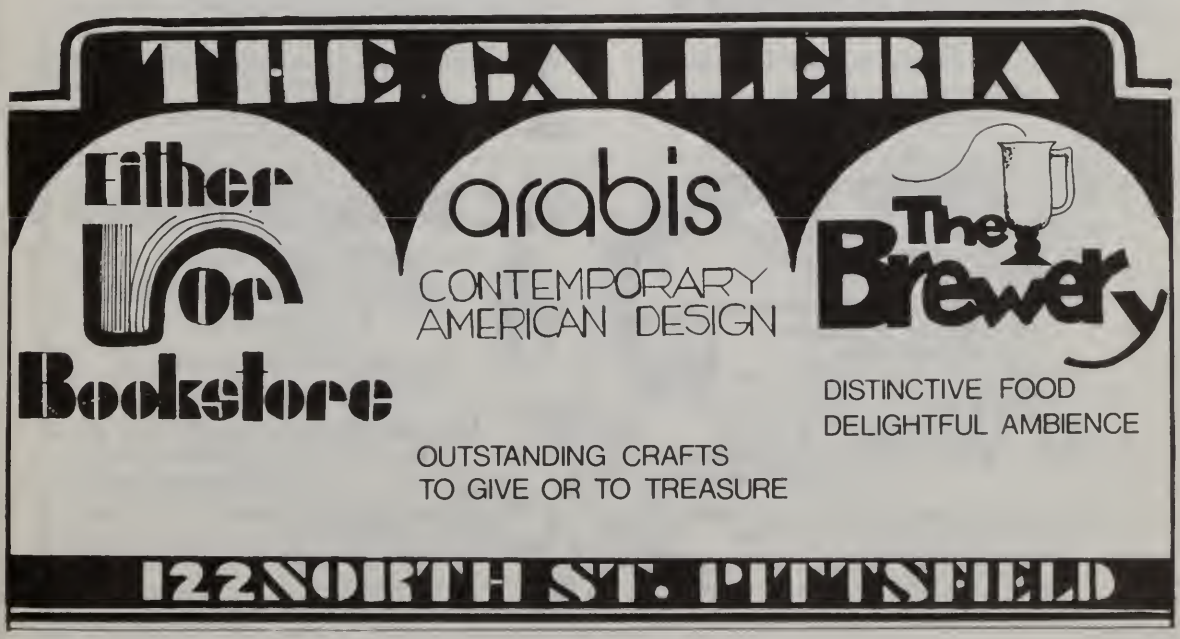
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Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

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The Tanglewood Tent, available to contributors of **$75** and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

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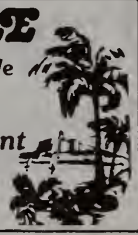
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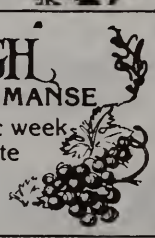


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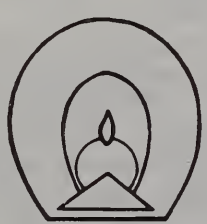
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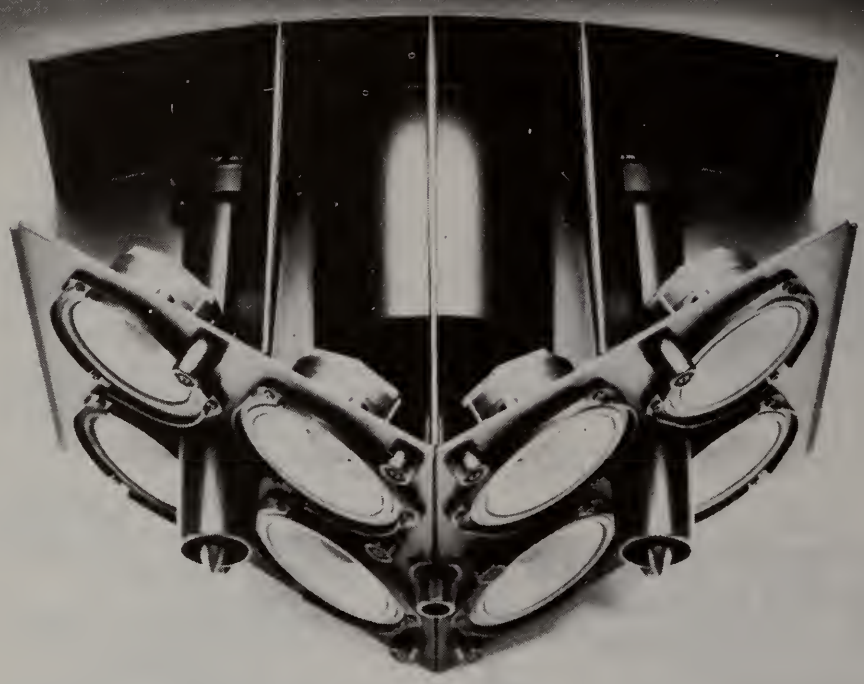
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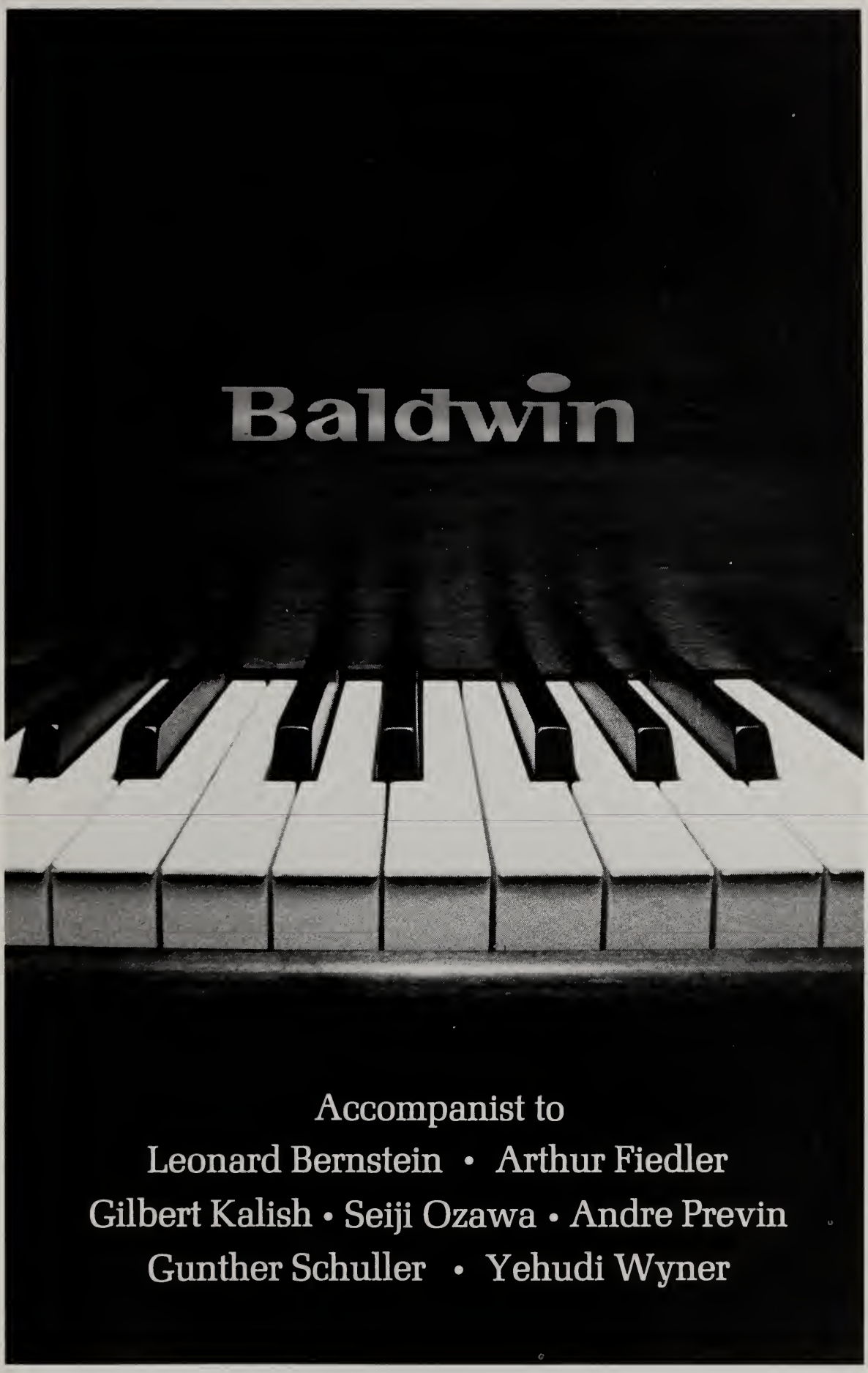
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